D MEDAL AWARDS TO YEAR'S MOST POPULAR STARS AND MOVIES

# PHOTOPLAY



SPECIAL FEATURE

## DORIS DAY
## LIFE STORY

Also: Hollywood's Mystery Girl
By Hedda Hopper

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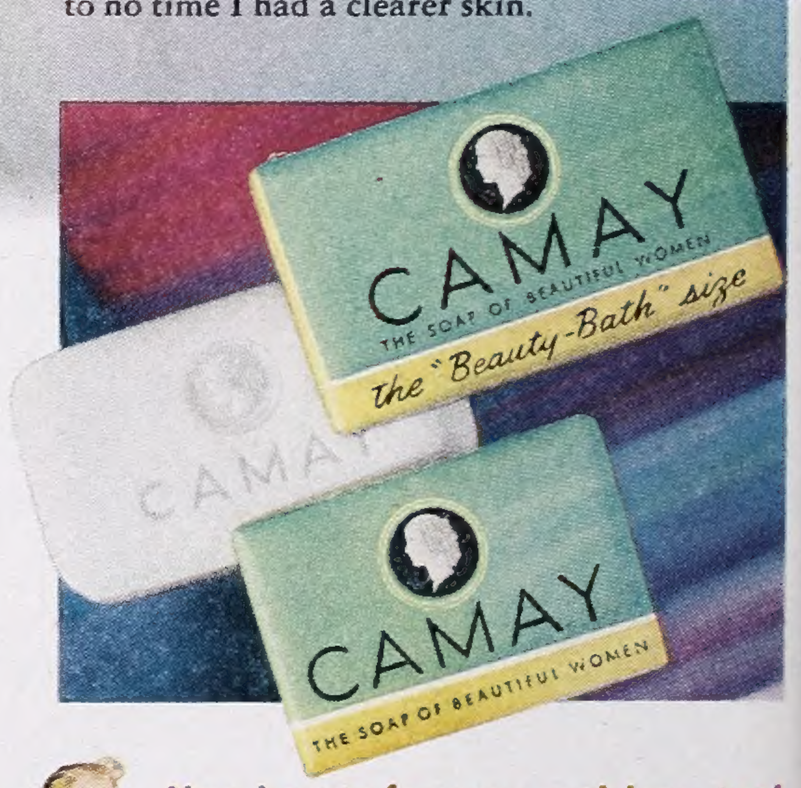
*Behold! Camay can take your skin*

# "Out of the Shadows"

*and into the light of New Loveliness!*



MRS. PAUL T. CRANE, a recent Camay bride vows: "I'd be lost without Camay. Once I changed to regular care and Camay, in next to no time I had a clearer skin."




**Learn from this Camay bride! See a clearer, brighter skin appear with your First Cake of Camay!**

WHEN A GIRL has her heart set on love and romance, when a happy marriage is her aim and ambition, she never permits dullness to hide the beauty of her complexion.

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**Camay** *the soap of beautiful women*

# Don't fool with INFECTIOUS DANDRUFF

## Start with Listerine Antiseptic . . . Quick!



**The stubborn "BOTTLE BACILLUS"** (P. ovale) which many dermatologists say is a causative agent of infectious dandruff.

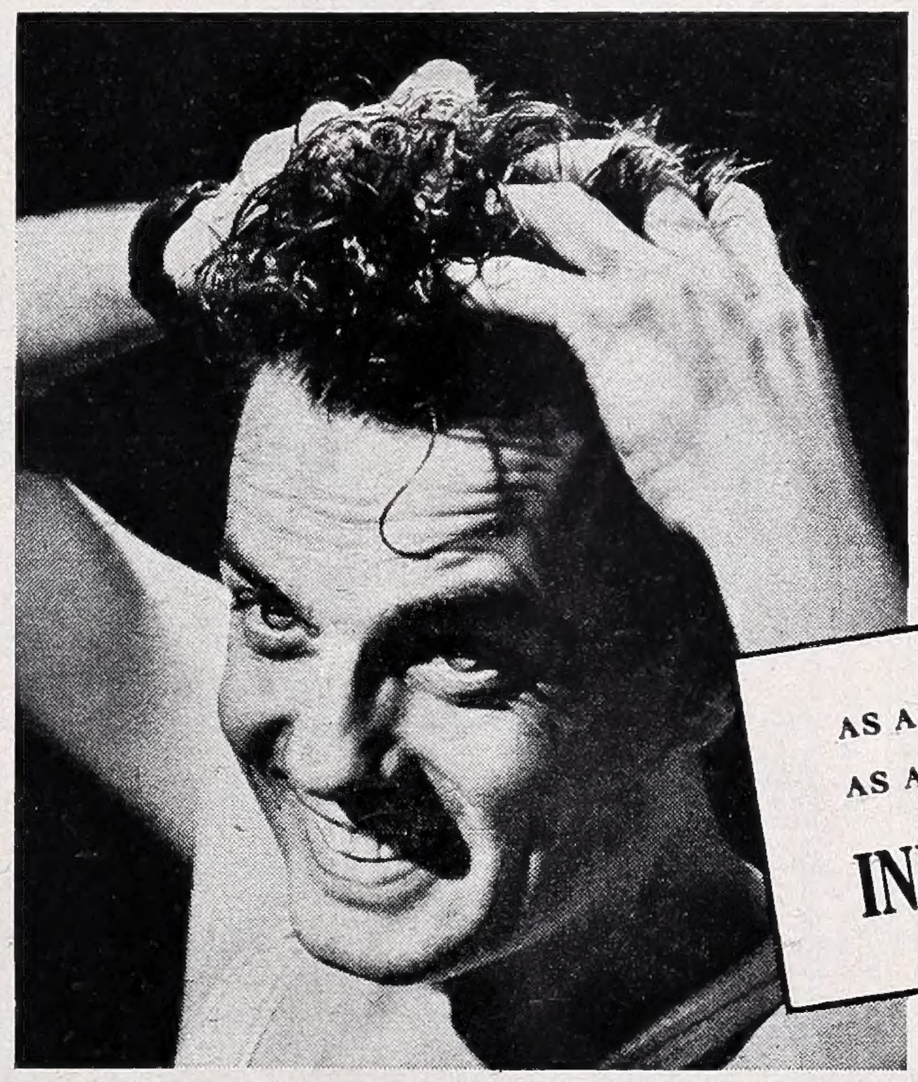
A LITTLE normal shedding is natural, but when flakes and scales persist on coat collar, look out! They may mean infectious dandruff. Dandruff is the most frequent scaly disease of the scalp. When due to germs, Listerine Antiseptic is especially fitted to aid you because it gets after the germs in a jiffy.

Don't fool around with preparations devoid of germ-killing power which merely remove loose dandruff. Start now with Listerine Antiseptic and massage regularly twice a day . . . the medicinal treatment that has helped so many. Listerine Antiseptic treats the infection as an infection should be treated . . . with quick germ-killing action.

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**HAS PROVED SO COMPLETELY IT**

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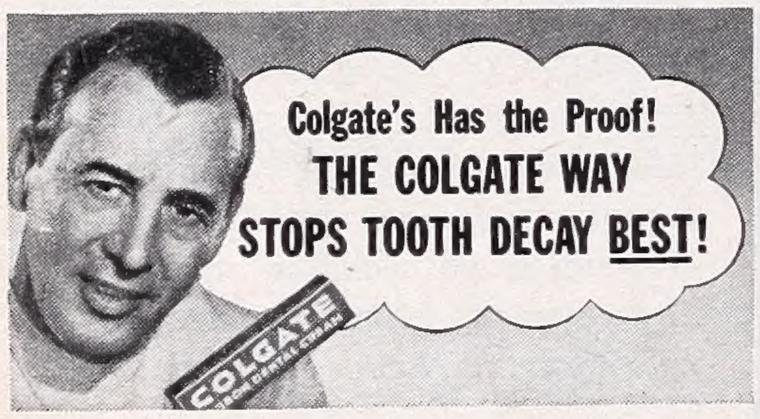
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***Get* PURE, WHITE, SAFE COLGATE'S *Today!***




FAVORITE OF AMERICA'S "FIRST MILLION" MOVIE-GOERS FOR 40 YEARS

# PHOTOPLAY

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Miss Day's Sweater by Diane Hand Knits
Natural Color Portrait by Engstead

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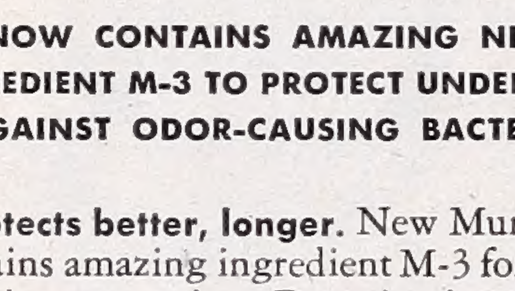
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*New* **MUM**

**CREAM DEODORANT**

*A Product of Bristol-Myers*


# what should I do?



Your problems answered by Claudette Colbert

*Star of "Let's Make It Legal"*

DEAR MISS COLBERT:

I am sixteen and a junior in high school. Not long ago I broke up with Dean, with whom I had gone for eighteen months. We were very close during the time we went steady with the result that several times our emotions got out of control and we went too far. Because I had such a guilty conscience about this, I was crabby and always started arguments with Dean. Finally we broke up.

Since then I have met several very nice boys and have liked some of them, but I have made no more mistakes and I never intend to.

Dean calls fairly often and insists that we are going to get married in two years, after I have graduated from high school. Now here is the dreadful truth: I don't want to marry Dean. I still love him, but not in such a way that I want to get married and spend the rest of my life with him. I have found out that other boys dance better, talk better, have better manners and are more fun to be with.

Do you think I should marry Dean because of my mistake? I am really paying for those foolish moments and I need advice. He says I would never feel right, being married to any other person.

Sara S.

***The Bible tells us that any one of us may reform, even up to the eleventh hour, and start living in the proper way.***

***If you marry this boy, not out of love and a determination to establish a lifelong companionate partnership, but out of guilt, you will be parlaying a series of serious mistakes into a lifetime of heartbreak. The thing to do is to begin at once to live according to your highest ideals.***

***In the future, there may be difficulties arising from your mistake, but if you begin to live properly, putting the past resolutely into the past, time will work for you. You will regain the respect of those who know of your error but, most important of all, you will regain your own self-esteem.***

***Claudette Colbert***

Dear Miss Colbert:

When I married my husband, over a year ago, he was a senior in college. He painted a glowing picture of our future. I was to keep on working until he got his degree, then he was going to find a wonderful job and eventually I would be able to quit and raise a family.

Instead, his grades went down, practically from the day we were married, until he failed to graduate. He will have to spend another year in school. He is twenty-four, but he spends all his time after classes with college fellows who are much younger than he, and unmarried.

I know he needs recreation, and I would not object to his playing ping-pong and bridge if he would study enough to get passing marks. Every time I suggest that he hit the books, he accuses me of nagging and says I should let him do things in his own way. Lately he has been talking about changing his major, which would mean two more years in school.

Finally, I reminded him that he was neglecting work toward the very goal he, himself, had set, and asked him exactly *when* he intended to get his degree. He said that if I really loved him it wouldn't make any difference to me *how* long he stayed in school as long as he was happy. He said that a master's degree, after he gets his B.A., would give him a much better chance toward a really good job.

I love my husband, but I'm beginning to worry about our future. How can I wake him up to his responsibilities?

Mrs. Ione C.

***I'm sorry to have to say this, but many a working wife of a G.I. student has discovered to her consternation that she was more bank account than beloved.***

***Eventually you're going to have to make a decision. It may be long postponed because I believe you are, as you have said, very much in love with your husband. However, the time may come—I hope it will not—when you will have to face the fact that your husband is a perennial student and you must be the perennial breadwinner.***

***If you love him enough to support him as long as he wishes, that will have to be your life. If you decide that he must assume the role of provider, you can do nothing except resign your job and look helpless.***

***May I inject one word of encouragement: Sometimes a man who gives the impression of being a hopeless parasite turns out to be a stalwart when placed under pressure.***

***Claudette Colbert***

Dear Miss Colbert:

I am seventeen years old and a senior in high school. I have been going steady with a boy who is a sophomore in college. We started to go together when he was a senior in high school. He has been very prominent in college athletics, and during the football season his name and his picture were in the paper every week.

Here is what happened to our romance: His cousin came to visit in our town, so I met her and liked her very much. When we were having lunch together one Saturday, she let it slip that Gil had been married when he was sixteen. I just couldn't believe it. He had to marry a girl, the baby died when it was two months old, and this girl divorced him. They had never lived together, and Gil's cousin said Gil married her only because he felt sorry for her and that he wasn't really responsible.

I thought about it for several weeks, and finally I talked to him about it, telling him how hurt I was at being deceived. I said

# EVERY INCH A LADY.... till you look at the record!

Part of her was Ritz— part of her was 'racket'— all of her was exciting! Beth Austin — stylish dame with a stylish name — who lived by jungle law in a big city and clawed her way to where the money was..!

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I didn't know what my family would think if they ever knew, so Gil said he would tell them. I was afraid of what they would say, but he said this thing had gone far enough, so he told my mother and father and said he hoped they wouldn't hold his marriage-in-name against him.

They were wonderful, and said they understood, and that Gil and I would have to work out our future plans between us.

After a week or so, Gil told me that he had decided it would be better for both of us if we should quit. I assured him that I was willing to forget he was ever married, but he said he had made up his mind. What I need to know is, how can I get him back?

Georgia L.

***Perhaps it will be easier for you to accept the end of your romance if you can understand what really happened and can profit from the experience***

***I make no claim of being a psychologist, but in this case the forces at work are fairly plain. I suspect that you felt somewhat inferior to your football-hero boy friend and without quite knowing it, you were constantly on the lookout for some means of dominating him, of making him feel subservient to you. You found the perfect "whip" when you acquired knowledge of his brief marriage. You seem to have made a great drama of it, doing your best to make him feel ashamed. Of course, the play got away from you. You started forces which were beyond your powers to control.***

***I doubt that you will be able to repair this romance, but the episode should teach you a number of valuable lessons: Never charge someone you love with your foreknowledge of a confidence. Give the individual a chance to tell you his secret in his own good time, and then have the tact not to say that you knew it all along. Never try to get the better of a man you love; you'll lose him. Don't ask me why and don't wail that it isn't fair. All I know is that it's true.*** ***Claudette Colbert***

Dear Miss Colbert:

I am twenty-nine and a war bride. I met my husband in Germany during the last war. Theo and I fell very deeply in love, partly, I think, because of the atmosphere of the times. The bombing and the constant horror brought us close together and we were married during a period when the only thing that seemed important was being alive, young, and in love.

I fear now, six years afterward, that our marriage may have been a mistake. My ways and customs, even of keeping house, are very different from those of Theo's friends and their wives. Theo knows many sophisticated women, whereas I am without glamour. I feel that many of them are far more interesting and attractive than I, because of our different attitude toward the way for women to dress and to conduct themselves.

I want to be a good wife, yet I feel out of place. My parents want me to return to Germany. Do you think I should go?

Heidi L.

***I am a little sorry that, in peacetime (or as approximately peacetime as we have known for many, many years) you have lost sight of the truth that the only things of genuine importance at any time are the values you mentioned as being paramount in wartime: being alive, young (in spirit or years), and in love. It is a shame to let minor considerations becloud this ultimate truth.***

***You shouldn't worry about your ways and customs being different from those of your friends. The United States has thrived on exactly such differences. For instance, everyone in America wants to visit New Orleans because of its French atmosphere and cuisine; everyone wants to visit those parts of Pennsylvania in which those of Dutch ancestry have built up an interesting way of life. Be proud of your customs and they will seem charming to everyone else.***

***Perhaps it might be a good idea for you to go to Germany for a visit. I believe that vacation would bring you back to your husband's arms and to your American life with new appreciation.***

***Claudette Colbert***

Dear Miss Colbert:

What would you do if your husband wouldn't let you see his weekly pay check?

It makes me mad to have my husband keep this a secret. He gives me enough to pay our bills, but if I want spending money I have to ask for it. Whatever is left after the bills are paid, he puts in his pocket. I have a budget which he makes me keep, so I even have to put aside our entertainment money.

He calls whatever is left over our "emergency fund." I would like to know how much is going into that emergency fund. I tell him to put it into our bank account (I carry the bank book for the savings account), but no! Then I tried another angle: "Give me half of the emergency fund or some kind of an allowance to spend." That didn't work either.

I know that money burns holes in my pockets, but I never spend money I don't have. I'm careful to keep within limits.

How can I find out exactly how much the pay check is, so that I will know how much is left over? My husband is twenty-eight and ambitious to get ahead. I am twenty-six. We have been married five years and at first I knew everything, but during the past two years I have been treated like a child.

Helena D.

***Probably the best way to avoid being treated like a child is to stop acting like a child, don't you think?***

***Your letter is delightfully frank and reveals the situation far more clearly than you, yourself, realize. Apparently during the first three years of your marriage, your husband tried to be frank with you and to expect you to be a mature woman, capable of helping to save something from the family income each month. He must have discovered that, as you say, "money burns holes" in your pockets, so he had to restrict your knowledge of income to that which must be spent to maintain the home.***

***Why don't you surprise him by becoming economical? Incidentally, did you know that more divorces are caused by disagreement over money matters than by any other single factor? You might think this over carefully.*** ***Claudette Colbert***

. . . . . .

*Have you a problem which seems to have no solution? Would you like the thoughtful advice of*

**CLAUDETTE COLBERT?**

If you would, write to her in care of Photoplay, 321 S. Beverly Drive, Beverly Hills, Cal., and if Miss Colbert feels that your problem is of general interest, she'll consider answering it here. Names and addresses will be held confidential for your protection.

. . . . . .

HIS NAME WAS THUNDER!

HIS LOVE WAS FIRE!

HE WAS THE FLAME AND THE FURY!

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Directed by
ELIA KAZAN

Written by
JOHN STEINBECK

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*steals your sparkle*






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**. . . from discomforts of a cold.** Drink a glass of pleasant-tasting ALKA-SELTZER and see how it helps relieve the headache, the ache-all-over, feverish feeling of a cold. And, if your cold causes a sore, raspy throat, try an ALKA-SELTZER gargle.




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*BOOTS MALONE*—Columbia: *Boots Malone,* William Holden; *The Kid,* Johnny Stewart; *Stash Clements,* Stanley Clements; *Preacher Cole,* Basil Ruysdael; *John Williams,* Carl Benton Reid; *Beckett,* Ralph Dumke; *Howard Whitehead,* Ed Begley; *Matson,* Hugh Sanders; *Quarter Horse Henry,* Henry Morgan; *Mrs. Gibson,* Ann Lee; *Joe,* Anthony Caruso; *Eddie Koch,* Billy Pearson; *Foxy Farrell,* John W. Frye; *Goofy Gordon,* Harry Hines; *Jenny West,* Tony Gerry; *Red,* Hurley Breen; *Lou Dyer,* Whit Bissell; *Cabbage Head,* Earl Unkraut; *Colonel Summers,* Harry Shannon; *Touting Clocker,* John Call.

*BUSHWHACKERS, THE*—Realart Pictures: *Jeff Waring,* John Ireland; *John Harding,* Wayne Morris; *Sam Tobin,* Lawrence Tierney; *Cathy Sharpe,* Dorothy Malone; *Mr. Taylor,* Lon Chaney; *Norah Taylor,* Myrna Dell; *Peter Sharpe,* Frank Marlowe; *Ding Bell,* Bill Holmes; *Cree,* Jack Elam; *Gully,* Bob Wood; *Justin Stone,* Charles Trowbridge; *Slocum,* Stuart Randall; *Guthrie,* George Lynn; *Quigley,* Gordon Wynne; *Kramer,* Gabriel Conrad; *Yale,* Norman Leavitt; *Funeral Franklin,* Eddie Parks; *Mrs. Lloyd,* Evelyn Bispham; *Lloyd Kids,* Bob Broder, John Anthony Ireland; *Mr. Lloyd,* Jack Harden; *Woman,* Venise Grove; *Soldier,* Ted Jordan; *Oldster,* Kit Guard.

*CIMARRON KID, THE*—U-I: *Bill Doolan, the Cimarron Kid,* Audie Murphy; *Carrie Roberts,* Beverly Tyler; *Bitter Creek,* James Best; *Rose of Cimarron,* Yvette Dugay; *Dynamite Dick,* John Hudson; *Marshal Sutton,* Leif Erickson; *Bob Dalton,* Noah Beery; *George Weber,* John Hubbard; *Red Buck,* Hugh O'Brian; *Grat Dalton,* Palmer Lee; *Emmett Dalton,* Rand Brooks; *Will Dalton,* William Reynolds; *Pat Roberts,* Roy Roberts; *Swanson,* David Wolfe; *Tulsa Jack,* John Bromfield; *Stacey Marshall,* Frank Silvera; *Jim Moore,* Richard Garland; *Tilden,* Eugene Baxter.

*DEATH OF A SALESMAN*—Columbia: *Willy Loman,* Fredric March; *Linda Loman,* Mildred Dunnock; *Biff,* Kevin McCarthy; *Happy,* Cameron Mitchell; *Charley,* Howard Smith; *Ben,* Royal Beal; *Bernard,* Don Keefer; *Stanley,* Jesse White; *Miss Francis,* Claire Carleton; *Howard Wagner,* David Alpert; *Miss Forsythe,* Elizabeth Fraser; *Letta,* Patricia Walker.

*FIRST TIME, THE*—Columbia: *Joe Bennet,* Robert Cummings; *Betsey Bennet,* Barbara Hale; *Mel Gilbert,* Bill Goodwin; *Donna Gilbert,* Jeff Donnell; *Andrew Bennet,* Carl Benton Reid; *Cassie Mayhew,* Mona Barrie; *Florence Bennet,* Kathleen Comegys; *Leeming,* Paul Harvey; *Miss Salisbury,* Cora Witherspoon; *Mrs. Potters,* Bea Benaderet.

*GIRL ON THE BRIDGE, THE*—20th Century-Fox: *David Toman,* Hugo Haas; *Clara,* Beverly Michaels; *Mario,* Robert Dane; *Harry,* Johnny Close; *Mr. Cooper,* Anthony Jochim; *Blonde Doll,* Judy Clark; *Young Woman,* Maria Bibikoff; *Her Husband,* Darr Smith; *Bartender,* Al Hill; *Prosecutor,* Richard Pinner; *Baby Judy,* Rose Marie Valenzuea; *News Vendor,* Joe Duval; *Smoky,* Alan Ray; *Poker Player,* William Kahn; *Little Boy,* Jimmy Moss.

*GREATEST SHOW ON EARTH, THE*—Paramount: *Holly,* Betty Hutton; *Don Sebastian,* Cornel Wilde; *Brad,* Charlton Heston; *Phyllis,* Dorothy Lamour; *Angel,* Gloria Grahame; *"Buttons", A Clown,* James Stewart; *F.B.I. Man,* Henry Wilcoxon; *Klaus,* Lyle Bettger; *Henderson,* Lawrence Tierney; *Emmett Kelly, Cucciola, Antoinette Concello, John Ringling North,* Themselves; *Harry,* John Kellogg; *Asst. Manager,* John Ridgely; *Circus Doctor,* Frank Wilcox; *Ringmaster,* Bob Carson; *Buttons' Mother,* Lillian Albertson; *Violet,* Julia Faye.

*GREEN GLOVE, THE*—U.A.: *Michael Blake,* Glenn Ford; *Chris Kenneth,* Geraldine Brooks; *Father Goron,* Sir Cedric Hardwicke; *Count Paul Rona,* George Macready; *Gaby Saunders,* Gaby Andre; *The Countess,* Jany Holt; *Insp. Faubert,* Roger Treville; *Jacques Piotet,* Georges Tabet; *Madame Piotet,* Meg Lemonnier; *Inspector,* Paul Bonifas; *Singers,* Juliette Greco, Jean Bretonniers.

*HERE COME THE NELSONS*—U-I: *Ozzie,* Ozzie Nelson; *Harriet,* Harriet Nelson; *David,* David Nelson; *Ricky,* Ricky Nelson; *Charles Jones,* Rock Hudson; *Barbara Schutzendorf,* Barbara Lawrence; *Clara,* Ann Doran; *Joe,* Jim Backus; *H. J. Bellows,* Gale Gordon; *Samuel T. Jones,* Paul Harvey; *Monk,* Ed Max; *Duke,* Sheldon Leonard; *Tex,* Chubby Johnson.

*I'LL NEVER FORGET YOU*—20th Century-Fox: *Peter Standish,* Tyrone Power; *Helen,* Ann Blyth; *Forsyth,* Michael Rennie; *Tom Pettigrew,* Dennis Price; *Kate Pettigrew,* Beatrice Campbell; *Duchess of Devonshire,* Kathleen Byron; *Mr. Throstle,* Raymond Huntley; *Lady Anne Pettigrew,* Irene Browne.

*(Continued on page 95)*

# LAUGHING STOCK

## BY ERSKINE JOHNSON

*(See Erskine Johnson's "Hollywood Reel" on your local television station.)*

Dorothy Lamour tells it on herself: She went shopping early one morning to avoid the crowds and was recognized in the elevator by a girl who nudged her companion and, in a loud whisper, identified Dottie.

"You sure?" the friend whispered. "She doesn't look so glamorous to me."

"For goodness sake," the girl snapped. "It's too early in the morning for *that*."

* * *

As Jerry Lewis sees it: "Children would learn to write sooner if allowed to do their homework on wet cement."

* * *

Credit this to Steve Cochran: "Many a man thinks he's being cultivated when he's only being trimmed."

* * *

A screenwriter was telling a producer about the plot of a new movie in which a gangster takes over a country store and gets mixed up with a lot of rural characters.

"Great," said the producer, "What's the title?"

"Hood-Lum and Abner," ducked the writer.

* * *

A Hollywood photographer, Allen Grant, is filming a 16 mm. satire on the Fox movie, "The Frogmen."

His title: "Tadpole, Son of Frogman."

* * *

Credit Eddie Cantor with the line about drive-in theatre showing movies for adults only. No cars under sixteen years of age admitted.

* * *

Old proverb on a table at the Palm Springs Doll House: "At twenty a woman blushes when a man praises her. At thirty she thinks he's a clever fellow. At forty she wonders what he wants."

* * *

There's a dressmaker's dummy in the wardrobe department at one of the studios where Gloria Swanson just completed a film. A sign across the chest reads: "Gloria Swanson—1951 Model."

* * *

Orson Welles, his movie pals are saying, will do a TV film series in Europe. Naturally, he'll produce, write, direct, star and, if necessary, turn himself into a dancing beer bottle for the commercials.

* * *

Howard Duff to Ann Sheridan in "Steel Town":

"Did you make that sweater?"

Ann, after a wink: "Some people think I do."

* * *

A Hollywood writer is tapping out a play based on the Gabor sisters titled "Orchids and Salami." He got the idea, he says, while visiting the Gabors' New York apartment. He was told to help himself from the ice box and found it filled with only orchids and salami!

* * *

Overheard at Ciro's: "I've got a great idea. I'm going to make some old movies for television."

* * *

Pearl Bailey to the customers at Ciro's: "Don't applaud. Just throw money."







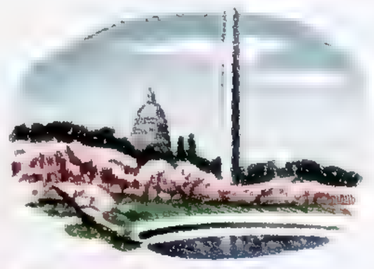
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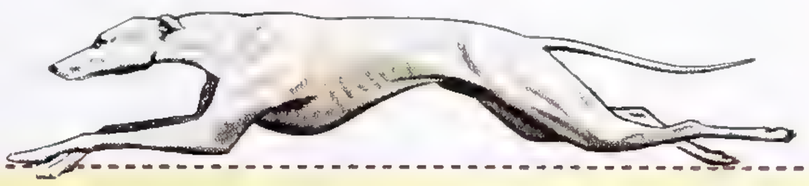
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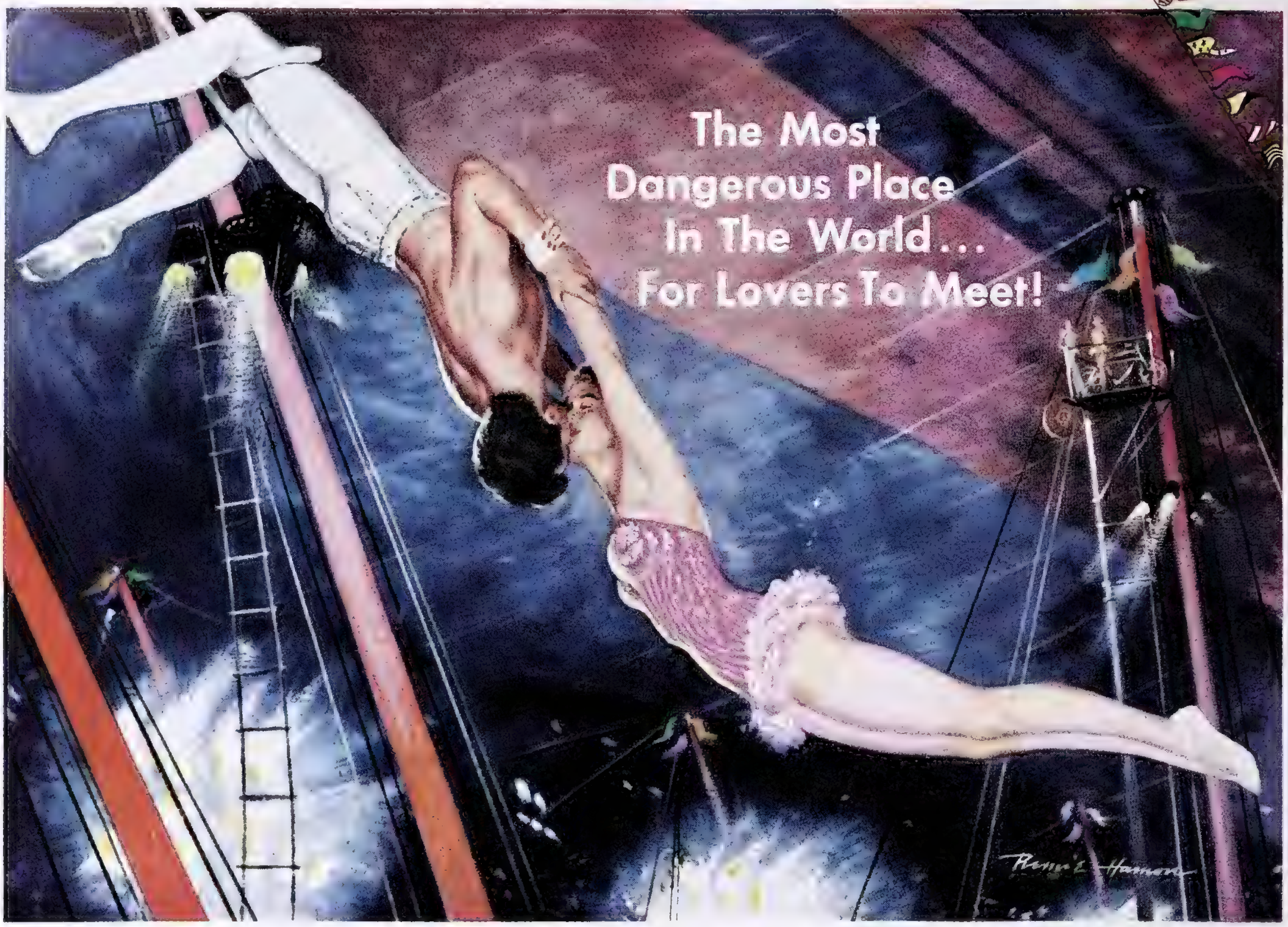
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GREYHOUND

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# THE GREATEST SHOW ON EARTH

Color by **Technicolor**




Produced and Directed by CECIL B. DEMILLE · Produced with the cooperation of Ringling Bros.-Barnum & Bailey Circus

Screenplay by Fredric M. Frank, Barré Lyndon and Theodore St. John · Story by Fredric M. Frank, Theodore St. John and Frank Cavett

A PARAMOUNT PICTURE

# Brief Reviews

✓½ (F) *ACROSS THE WIDE MISSOURI*—M-G-M: A fairly interesting Technicolor Western with Clark Gable as a trapper who marries Indian maid Maria Elena Marques for selfish reasons and learns to love her and her people. (Dec.)

✓ (A) *BANNERLINE*—M-G-M: The usual story about a cub-reporter whose daring and courage inspire the townsfolks to wipe out a dangerous racketeer. With Keefe Brasselle, Sally Forrest. (Dec.)

✓½ (F) *BAREFOOT MAILMAN, THE*—Columbia: The southern coast of Florida in 1890 is the setting for this odd little picture in which Terry Moore, Robert Cummings and Jerome Courtland make a perilous trip from Palm Springs to Miami. (Feb.)

✓½ (F) *BEHAVE YOURSELF*—RKO: Shelley Winters and Farley Granger co-star in this ridiculously funny mix-up about a missing dog, gangs of hoodlums, murders galore and a nagging mother-in-law. (Dec.)

✓ (A) *BIG NIGHT, THE*—U.A.: A depressing drama in which John Barrymore Jr. sets out to seek vengeance on the man responsible for the beating of his father, Robert Preston. With Joan Lorring. (Jan.)

✓✓✓ (F) *BLUE VEIL, THE*—RKO: A tender episodic story with Jane Wyman as a young widow who devotes her life to caring for other women's children. With Charles Laughton, Don Taylor, Joan Blondell, Richard Carlson, Audrey Totter. (Dec.)

✓✓½ (F) *CALLAWAY WENT THATAWAY*—M-G-M: A gay satire in which Howard Keel plays a dual role of an alcoholic movie and TV cowboy and the shy cowhand hired by Dorothy McGuire and Fred MacMurray to impersonate the actor. (Feb.)

(F) *CAVE OF OUTLAWS*—U-I: A dull Western in which ex-convict Macdonald Carey heads for the Carlsbad Caverns to find gold hidden there years before, and finds more glitter in Alexis Smith. (Dec.)

✓✓ (F) *CHICAGO CALLING*—U.A.: This unusual human interest story centers around Dan Duryea's effort to keep his phone from being disconnected as he awaits news of his injured daughter's chance of survival. With Mary Anderson, Gordon Gebert. (Feb.)

✓✓ (F) *CLOSE TO MY HEART*—Warners: Heart-tugging drama in which Gene Tierney and Ray Milland face the complications of adopting a foundling of unknown parentage. (Dec.)

✓ (A) *CLOUDBURST*—U.A.: Robert Preston takes the law into his own hands when his wife is run down and killed by escaping murderers in this grim but interesting British thriller. (Feb.)

✓½ (A) *COME FILL THE CUP*—Warners: After losing both Phyllis Thaxter and his newspaper job by imbibing too much, James Cagney reforms and sets out to put other alcoholics back on their feet. With Gig Young, Raymond Massey. (Dec.)

(F) *CROSSWINDS*—Paramount: An adventure film with plenty of killings, double dealings, triple schemings that has John Payne, Rhonda Fleming, Forrest Tucker running around in circles. (Dec.)

✓✓ (A) *DECISION BEFORE DAWN*—20th Century-Fox: An unusual story about German prisoners of war who turned against Hitler to spy for the Allies. With Richard Basehart, Gary Merrill, Hans Christian Blech. (Dec.)

✓✓✓ (A) *DETECTIVE STORY*—Paramount: A terrific melodrama set in a midtown police station with Kirk Douglas as a relentless detective whose lack of leniency and understanding have a disastrous effect on his marriage to Eleanor Parker. With Lee Grant, William Bendix, Craig Hill, Cathy O'Donnell. (Dec.)

✓✓ (F) *DISTANT DRUMS*—Warners: Gary Cooper, shut off from the main route by Indians, is forced to lead his soldiers and Mari Aldon across 150 miles of dangerous Florida swamplands in this exciting adventure story. (Feb.)

✓✓ (F) *DOUBLE DYNAMITE*—RKO: There's loads of laughs when bank teller Frank Sinatra is given a fortune and is unable to explain. Jane Russell and Groucho Marx are in on the fun. (Nov.)

✓✓ (F) *ELOPEMENT*—20th Century-Fox: When Anne Francis and William Lundigan decide to wed, they lead their parents, Clifton Webb and Margalo Gillmore, Charles Bickford and Evelyn Varden on a mad and merry chase. With Reginald Gardiner. (Feb.)

✓✓ (F) *FAMILY SECRET, THE*—Columbia: John Derek accidentally kills his best friend and refuses to confess his crime—even when another man is accused of murder—in this serious melodrama. With Lee J. Cobb, Jody Lawrance. (Jan.)

✓✓½ (F) *FINDERS KEEPERS*—U-I: A charming little comedy with Tom Ewell and Julia Adams as parents of two-year old Dusty Henley, who finds a fortune in a vacant lot and starts off an unusual series of circumstances. (Feb.)

✓✓ (A) *FIXED BAYONETS!*—20th Century-Fox: A tough realistic episode in the Korean war in which Richard Basehart is forced into command of a platoon ordered to delay the enemy. With Gene Evans, Michael O'Shea, Craig Hill, Richard Hylton. (Feb.)

✓ (F) *FLAME OF ARABY*—U-I: Another Arabian Nights tale revolving around the rivalry of Maureen O'Hara and Jeff Chandler to capture the finest horse in Araby. In Technicolor. (Feb.)

✓✓ (F) *GOLDEN GIRL*—20th Century-Fox: Mitzi Gaynor and Dale Robertson are delightful in this romantic Technicolor musical about entertainer Lotta Crabtree and her romance with a daring Confederate spy. With Dennis Day, James Barton. (Feb.)

✓ *HONG KONG*—Pine-Thomas-Paramount: War veteran Ronald Reagan returns to China to pick up a fast dollar, picks up war orphan Danny Chang instead and discovers the boy possesses a rare idol. A routine drama. With Rhonda Fleming. (Feb.)

✓✓½ (F) *I WANT YOU*—Goldwyn: A stirring and adult drama about the effects of present-day world on the lives and loves of every-day people as enacted by Farley Granger, Peggy Dow, Dana Andrews, Dorothy McGuire. (Jan.)

✓ (A) *LADY PAYS OFF, THE*—U-I: Linda Darnell, who resents being loved for "the mother in her" meets gambler Stephen McNally whose feelings aren't maternal, in this corny comedy. With Gigi Perreau. (Dec.)

(F) *LADY SAYS NO, THE*—U.A. An antiquated comedy about what happens when prudish young authoress Joan Caulfield meets breezy photographer David Niven. Who cares? (Jan.)

✓✓½ (A) *LAVENDER HILL MOB, THE*—Rank-U-I: There's sheer delight in this unusual and hilarious British comedy about a meek bank employee, Alec Guinness, who steals the bank's gold and tries to get it out of the country in a most unusual way. (Dec.)

✓✓ (F) *LET'S MAKE IT LEGAL*—20th Century-Fox: On the day of her divorce from Macdonald Carey, grandmother Claudette Colbert starts being pursued by ex-beau Zach Scott, much to the annoyance of daughter, Barbara Bates, and Robert Wagner. A happy comedy. (Jan.)

✓✓ (F) *LIGHT TOUCH, THE*—M-G-M: Pier Angeli, a young artist, is lured into copying a stolen masterpiece by Stewart Granger, in this exciting but overlong drama. With George Sanders. (Jan.)

✓✓½ (F) *MEET DANNY WILSON*—U-I: Frank Sinatra, Shelley Winters and Alex Nicol star in a gripping story of a brash singer who hits the big-time . . . and the effect it has on his ego. (Jan.)

✓✓ (F) *MY FAVORITE SPY*—Paramount: Burlesque clown Bob Hope is called upon to impersonate foreign agent, Bob Hope, and becomes involved with siren Hedy Lamarr and dangerous international spies in this breezy bit of slapstick. (Jan.)

✓✓½ *QUO VADIS*—M-G-M: The long awaited Technicolor super-epic complete with the pomp, pageantry, and burning of ancient Rome, and the romance of Nero's soldier Robert Taylor and Christian maiden Deborah Kerr. With Leo Genn, Peter Ustinov and a cast of thousands. (Feb.)

✓✓ (F) *RACKET, THE*—RKO: Rough, tough, action film attempting to show links between politicians and criminals with Bob Mitchum as a fearless police officer out to get hoodlum Robert Ryan. With Liz Scott, Brett King, Robert Hutton. (Jan.)

✓½ (A) *RAGING TIDE, THE*—U-I: Murderer Richard Conte takes refuge on fishing boat owned by Charles Bickford and Alex Nicol and proceeds to complicate everyone's life in this rather trite story. Shelley Winters plays Dick's girl; Stephen McNally, the detective on his trail. (Dec.)

✓✓ (F) *RED MOUNTAIN, THE*—Paramount: Ex-Confederate officer Alan Ladd heads West to reestablish a gold claim and becomes involved with Quantrell's outlaw raiders. A well plotted Technicolor Western. With Lizabeth Scott, Arthur Kennedy, John Ireland. (Feb.)

✓½ (F) *REUNION IN RENO*—U-I: A sentimental comedy-drama in which Gigi Perreau asks attorney Mark Stevens to secure her a divorce from parents Frances Dee, Leif Erickson. With Peggy Dow. (Dec.)

✓✓ (F) *ROOM FOR ONE MORE*—Warners: Cary Grant and Betsy Drake face the problem of winning over foster children Iris Mann and Clifford Tatum Jr. in an absorbing domestic drama. (Feb.)

✓½ (F) *SILVER CITY*—Paramount: Fast-moving Western built around the search for silver and the romance between Edmond O'Brien and Yvonne De Carlo. With Barry Fitzgerald. (Jan.)

✓ (F) *SLAUGHTER TRAIL*—RKO: A dull Western in which soldiers chase robbers and Indians chase soldiers to the constant accompaniment of distracting off-screen singing. With Brian Donlevy, Robert Hutton. (Jan.)

(F) *SON OF DR. JEKYLL, THE*—Columbia: A lot of nonsense about events that occur when Louis Hayward tries to prove Papa was a great humanitarian instead of a murderous fiend. With Jody Lawrance. (Dec.)

✓✓ (F) *STARLIFT*—Warners: An all-star cast including Doris Day, Gene Nelson, Ruth Roman, Gordon MacRae, Virginia Mayo, Gary Cooper, Jane Wyman in a gay musical about the way the stars build morale of servicemen. Janice Rule and Ron Hagerthy carry the plot. (Jan.)

✓½ (F) *STRANGE DOOR, THE*—U-I: A real chiller-diller in which Charles Laughton plans to marry niece Sally Forrest to scalawag Richard Stapley in order to avenge the marriage of his brother to the girl he loved years before. (Jan.)

✓✓ (F) *SUBMARINE COMMAND*—Paramount: Thrilling story of submarine warfare and of the men who live and die encased in steel beneath the sea. With Bill Holden, Don Taylor, Nancy Olson. (Dec.)

✓½ (F) *TANKS ARE COMING, THE*—Warners: Steve Cochran ignores orders of superior officers Phil Carey, Robert Horton—through the push from France to Germany—as he rules his crew, Paul Picerni, Robert Boon, Eugene Baxter with an iron fist; tries to win the war single-handedly. With Mari Aldon. (Jan.)

✓½ (F) *TEN TALL MEN*—Columbia: Tongue in cheek French Foreign Legion adventure with Burt Lancaster as a tough sergeant who kidnaps princess Jody Lawrance and proceeds to lead the Arabs a merry chase over the burning sands of the Sahara. With Gilbert Roland. (Jan.)

✓✓ (F) *TEXAS CARNIVAL*—M-G-M: A riproaring musical with Red Skelton and Esther Williams as carnival performers who are taken for Texas tycoons by Howard Keel and Ann Miller. With Keenan Wynn. (Dec.)

✓✓ (F) *TOO YOUNG TO KISS*—M-G-M: June Allyson poses as child prodigy in order to obtain an audition with concert manager Van Johnson—and the inevitable happens in this frothy comedy. With Gig Young. (Jan.)

✓✓ (F) *TWO TICKETS TO BROADWAY*—RKO: A happy talent-laden musical in which Tony Martin, Janet Leigh, Gloria DeHaven, Ann Miller, Barbara Lawrence, try—with the misguidance of Eddie Bracken—to crash T.V. (Jan.)

✓ (F) *WEEKEND WITH FATHER*: A merry comedy in which widowed Van Heflin and Pat Neal try to find romance together despite the disapproval of her daughters, Gigi and Janine Perreau and his sons, Jimmy Hunt and Tommy Rettig. With Virginia Field. (Feb.)

✓✓½ (F) *WESTWARD THE WOMEN*—M-G-M: Robert Taylor escorts Denise Darcel and 137 other women across the plains to a new life in California in this absorbing drama of pioneer days. With John McIntire, Julie Bishop. (Jan.)

✓✓½ (F) *WHEN WORLDS COLLIDE*—Paramount: A fascinating science fiction epic in which forty-three people are chosen to escape in a rocket before the earth is destroyed by another planet. With Peter Hanson, Barbara Rush. (Dec.)


? ? ? ?

who cares ?

**WE DO!** If you want to see your favorites in Photoplay's color pages, send in the names now of

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Your favorite actor Your favorite actress

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My name My age P

**Married a year! There was only one thing for the Jeff Hunters to do—GIVE A PARTY!**

# 1st anniversary

THEY had spaghetti and salad and garlic bread. And everyone had fun with the games. And before they went home, the guests all agreed, a rented two-bedroom apartment is a wonderful place to celebrate—that first year wedding anniversary. (Jeff Hunter and Constance Smith are in "Cry of the Swamp," Barbara Rush, in "Flaming Feather," Tony Dexter, "The Brigand," Dale Robertson, "Return of the Texan," Helene Stanley, "Wait Till the Sun Shines, Nellie," Bob Wagner, "With a Song in My Heart!")



**MRS. TONY DEXTER** can't wait to try Barbara Rush's Caesar salad! In rear are their husbands, Jeff Hunter, Tony Dexter



**JEFF** has Dale looking like *Frankenstein!* Game of fitting head into women's hose produced some hilarious facial effects!



**JEFF** entertains Dale, standing, Bob Wagner, Helene Stanley, Brian Forbes with recordings from his film "Cry of the Swamp"



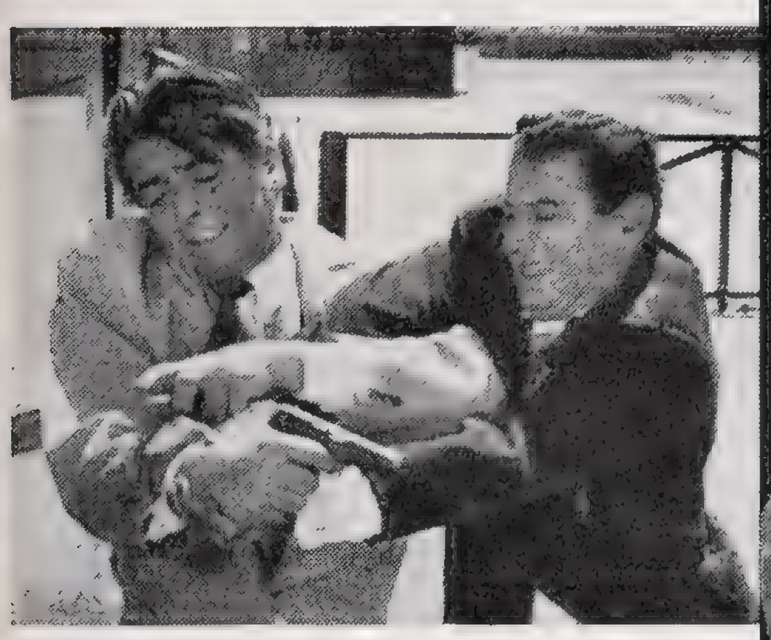
**JEFF** swings into some organ music for his guests. Standing are Jacqueline Robertson, Bob, the Tony Dexters. Dale, seated, who also plays, kept the party going earlier until Jeff, working late, arrived with the spaghetti for dinner



**HORROR** line-up: While Jackie, Constance Smith, Barbara, Helene are guessing, we'll let you in on the boys' impersonations. Dale's *Peter Lorre,* Jeff's *Sydney Greenstreet,* Brian's *Hitler,* Bob's the *Wolf Man,* Tony's *Hunchback of Notre Dame!*



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And these two play the oldest game on earth... *with a new twist!*



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# JANE RUSSELL • VICTOR MATURE

in

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co-starring **VINCENT PRICE** with **HOAGY CARMICHAEL**

Produced by ROBERT SPARKS • Directed by ROBERT STEVENSON

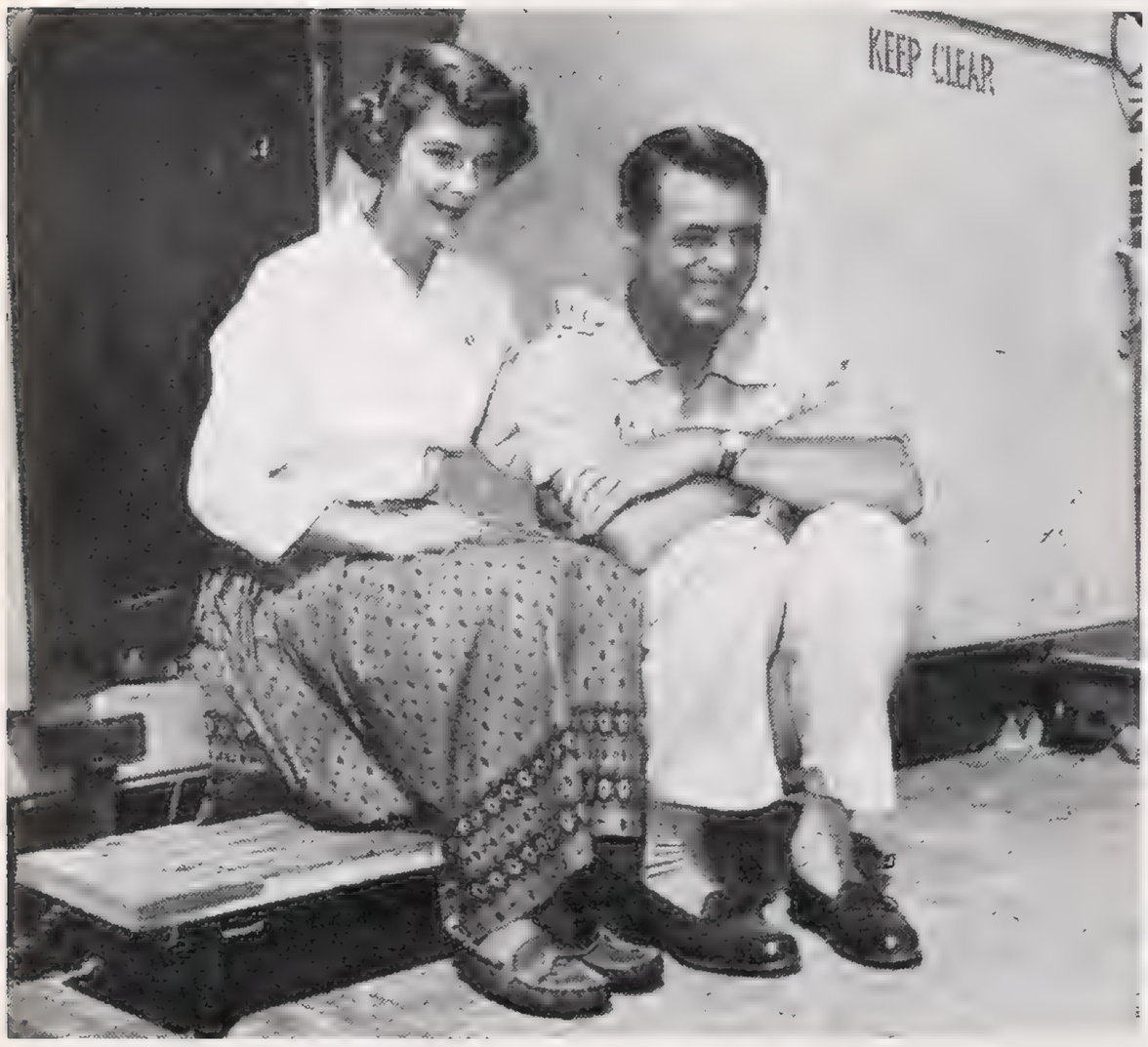
Screenplay by EARL FELTON and HARRY ESSEX

*Hear* JANE and HOAGY *Sing!*

RKO RADIO PICTURES



**THE TY POWERS** gave a luncheon for Viennese war orphan Hanka Traub (adopted by fifteen Twentieth Studio secretaries.) Right, Linda Power, June Haver, Dan Dailey, Hanka, Mitzi Gaynor and Tyrone




**THE SUN** shines bright —on Betsy and Cary Grant, now taking a rest from making movies



**LOVE WILL** find a way! When Vittorio Gassman flew in from Italy for quick visit, Shelley Winters was going on location — insisted that Vittorio go along, at the studio's expense!

# INSIDE

## CAL YORK'S GOSSIP

**Hollywood and Vine:** Jane Wyman dined in the Beverly Hills Hotel Lanai Room with her favorite astrologer and the Jennings Langs just prior to the sensational shooting of Lang by producer Walter Wanger, who alleged the agent broke up his twelve-year marriage to Joan Bennett . . . Shy, sensitive Pier Angeli blushing right through her make-up in a love scene with Stewart Granger when Mrs. Granger (Jean Simmons) visited the set . . . Dan Dailey II sitting up on a shoeshine stand with Dan Dailey III. Father and son grinning pridefully from ear to ear . . . Howard Duff and Ida Lupino making like interested spectators at various TV shows, on account of because they're planning their own visual program after the wee one arrives . . . Roy Rogers and Dale Evans remaining unrecognized at a masquerade ball. They wore cowboy clothes! . . . Joan Evans making two new discoveries, an operatic voice and Chris Randall.



**KATHRYN GRAYSON,** with Richard Allan, took camera to premiere—shot everyone in sight! Now they are calling her "Fink" Grayson!



**LIZ TAYLOR** steals the spotlight at premiere with beau, Michael Wilding

# STUFF OF HOLLYWOOD

**Frying Pan:** What do the great stars of Hollywood talk about when the clan gathers? At this particular party—Shelley Winters! The thing that gripes the girls, it seems, is the bombastic blonde's great talent for unprofessional behavior and great lack of artistic talent to back it up. (It's their opinion and not ours!) She's been having a ball for herself with Vittorio Gassmann, whom you remember as the handsome Italian gangster in "Bitter Rice."

They met when she visited Italy and this time it's the real thing. (That's what the lady said!) When Vittorio flew to Hollywood recently for a quickie visit, she went on location and he went along. According to an inside source, Shelley insisted on the studio paying Vittorio's expenses. In these cost-cutting times, there is no doubt about it, you've got to be "good" to get such results in Hollywood.

**Hello Young Lovers:** To lunch at Twentieth Century-Fox with Jeffrey Hunter, the happiest, the wettest (on this occasion) and one of the nicest new actors in Hollywood.

As they dragged him out of the swamp on the "Cry of the Swamp" set, he shouted: "Do you mind if I get out of these clothes before we eat?" (My, he *is* new, isn't he?)

Jeff, as you know, is married to Paramount's beautiful Barbara Rush. They're so seriously in love.

"It was our first anniversary the first of last December," Jeff confided. "We didn't want to go night-clubbing as we're furnishing our apartment, but we sure did want to be together. When I had to work, Barbara came over on the set and sat there until midnight—watching me make love to Jean Peters! Kind of unusual, huh? Then she went home to prepare a small party for some of our friends." (See page 12.)

# THAT'S HOLLYWOOD FOR YOU

By SIDNEY SKOLSKY



Sidney and Frank Sinatra



Anne Francis

I'd say that Lana Turner and Fernando Lamas off the screen look like they belong together on the screen . . . Despite the fact that the majority of movie critics kicked "Quo Vadis" in the togas, I like it . . . Waitresses in movies are always good looking and waiters are comedy characters . . . Mitzi Gaynor chews about four packs of gum during a day's work on the set. She can kiss the hero with the gum in her mouth and neither he nor the camera knows it . . . Anne Francis walks around with her shoes in her hands, even at cocktail parties . . . I don't think I could name a true blonde actress . . . The freckles on Katharine Hepburn fascinate me . . . Robert Taylor says that the first thing he notices about a woman is her voice. "If that's pleasant," says Robert, "then I'll notice her complexion and hair" . . . I like to ask movie ushers what they think of the picture now playing. If an usher replies that he didn't see it all—beware! . . . Bing Crosby can give people the brush-off without their realizing it better than any other actor in Hollywood . . . Lili St. Cyr looks better with clothes on.

**Lee Grant, who as the kleptomaniac in "Detective Story" stole the picture, should be back in Hollywood making another movie . . . I saw Piper Laurie eating a steak at Chasen's and I'll bet when her escort got the tab he wished those stories about Piper's eating flowers were true . . . June Allyson likes to sit on the floor . . . I sure wish Norma Shearer would make another movie . . . After watching Patrice Wymore exhibit her legs in "I'll See You in My Dreams," I had a much better opinion of Errol Flynn. I believe that Pat's gams, Marilyn Monroe running and bouncing along the alleys of Beverly Hills and the lights of Hollywood from Sunset Boulevard are the three best views in town . . . My favorite character, Mike Curtiz, when asked his opinion after a preview, said: "If I told you the truth, I'd be a hypocrite."**

I'll bet Clark Gable will get the girl in his next movie and I don't even know what it's about . . . Gene Kelly in "Singin' in the Rain" is one I won't miss . . . I know that Hollywood has taken a terrific beating because of the Tone-Payton-Neal and Wanger-Bennett-Lang scandals, but I didn't read of anyone panning and blaming Broadway for the Rose-Holm-Mathews mess . . . A movie always seems more important when seen at the Radio City Music Hall. There should be a class movie theatre like that in every key city so a picture could be presented with dignity . . . I must admit I get along fine with Frank Sinatra. In fact he admires my neckties and often when we meet he takes the necktie I'm wearing from me . . . Dale Robertson in typical he-man fashion said that since he got married he is becoming accustomed to sleeping without his dog in his bedroom . . . I've been told that Hollywood is a place full of beautiful girls chasing talent scouts who are supposed to be trying to discover them.

**I'm tired, so tired of those scenes in pictures in which an old lady suddenly does a hot dance number . . . Shelley Winters says she'd like mornings more if they came later in the day . . . Debbie Reynolds' favorite is banana splits . . . Charlita was turned down as Lex Barker's leading lady in "Tarzan" because "The public wouldn't understand her being more chesty than *Tarzan*" . . . Denise Darcel is as frank as she is French. "I dress for me," she admits. "Some things, like our figures, we must keep a secret—but not top secret" . . . Tom Jenk's description of a mink-coated Hollywood starlet: "There's a gal who can hear a dollar bill falling into a plate of yogurt."**

I've never been concerned about Betty Grable's problem in any of her pictures. I always figured she could take care of herself and make good . . . Marlon Brando, when making "Viva Zapata," had this sign on the door of his portable dressing room: "Please do not knock. I'm snoozing. Me" . . . Zsa Zsa Gabor admitted, "I've been an actress all my life, only now I'm getting paid for it" . . . I can always tell when an actor is wearing an option-lifted smile . . . Marie Wilson was being congratulated after her marriage. "You're going to be very happy," a friend said. "Of course," Marie replied. "My husband simply adores me, and so do I." That's Hollywood for you.



Marlon Brando

# . . . INSIDE

**Return Engagement:** Recalling the prolonged bitterness between Kathryn Grayson and Johnnie Johnston, Cal couldn't believe his eyes. But then, neither could the other patrons at the surrounding tables in Scandia Restaurant. Sitting side by side in a party of friends, the handsome couple behaved like newlyweds. They held hands, whispered and giggled, kissed each other on the cheek—completely oblivious to their surroundings. Everyone was fascinated! It looked as if it should have been a reconciliation. It wasn't. Johnnie had just flown to Hollywood for a few days, to see their adored little daughter, Patti Kate.

**Status Quo:** "No names, please," cracked our favorite comedian, after he made a very funny crack. We were in the theatre lobby. The occasion was the premiere of "Quo Vadis." How did he like the picture? Cal wanted to know. "Brilliant, wonderful, magnificent!" exclaimed the funny man, "and Peter Ustinov, in the role of Nero, gave the best impersonation of Betty Hutton that I've ever seen!"

**Memory Lane:** M-G-M was so anxious to get Bette Davis for a weekly radio show, they allowed her to select her own leading man. Instead of a current box-office boy, she asked for and got—George Brent. Not only is the handsome Irishman right for the role and so capable of portraying it, but some of his and Bette's biggest hits were made together and they're lucky for each other. Wanna bet she won't be making M-G-M movies? They need a dramatic star of her caliber and the whole lot is crazy about Miss D.

**Mr. Bluebird:** If Bob Hutton gets any happier, he's liable to burst. "Gobs and Gals" turned out so well at Republic, they may send him to London to make another picture. Then, on the distaff side, Bob and his Bridget have enrolled in a short story class and plan to write radio scripts



**WE JUST** can't keep up with Greg Bautzer—when the girl in his arms is Joan Crawford. Where's Jane Wyman?

# STUFF . . .

together. "We have to tear ourselves away from our little daughter," beams Bob. "You know we named her Jolie because it's so appropriate. In French it means 'pretty' and we have the prettiest baby in the whole world!"

**Medicine Men:** Read on and roar! Mrs. Rory Calhoun (Lita Baron) and Billy Daniels completed a successful dancing engagement at Ciro's recently. Suddenly they received an S.O.S. to rush right over and give an additional show. Lili St. Cyr was the featured entertainer on the bill, but it seems on this particular night, Ciro's had been taken over by a convention of doctors. With all due respect to the talents of the sensuous striptease, the pill shooters wanted no part of her act. "Seeing a lady with her clothes off is no novelty to us," they kidded. "We wanted to be *entertained!*" So Billy and Lita entertained them.

**It's True That:** Despite all rumors to the contrary, when Elizabeth Taylor's contract expires a year from now, she will stay with M-G-M—the studio that has always stood by her . . . Intimate friends of writer-producer Norman Krasna, who never approved of his short romance and shorter engagement to Betty Hutton, are rejoicing over his surprise elopement with the charming widow of Al Jolson . . . Bob Hope and his grateful family finally got together on Christmas for the first time in six years. However, he still dashed down to Long Beach to do a show for hospitalized vets . . . Clark Gable narrowly escaped death in Tucson, Arizona, in a four-car crash. His beautiful convertible Cad was demolished . . . "I Love Lucy" is such a hit on television, Lucille Ball and Desi Arnaz rated tenth place on the Nielson Report after their 4th show. Happy? They're hysterical!

**Miss Jinx:** Cal caught up with Ruth

(*Continued on page* 18)



**LISTENING IN** on the ladies: Pat Neal and Joan Fontaine have something to say at Cobina Wright's recent dinner party

# *Hollywood Party Line*



**BY EDITH GWYNN**



**The Howard Keels, Gower Champions**

The most rootin' tootin' super-duper premiere staged around here in many a moon was the one put on for "Quo Vádis." ("QV" means "whither goest thou?"—and believe me, that night everybody was going to *it!*) Among the very decollete-clad glamour gals was Liz Taylor (with Michael Wilding) in a dress of brocaded satin cut heart-shaped and down to there! (See page 15.) Marge Champion was a doll in white taffeta and black lace. Her bodice was of tightly fitted velvet with streamers from the low back right down to her hem. But it was Lana Turner's costume that almost stole the show. She looked a dream with her billowing wrap of pink feathers over a pale pink gown of lace that sported draping of the lace around the hips. She was with Fernando Lamas—natch. Never saw so much mink—all shades from white, through blonde, through silver blue—and later Director Mervyn le Roy had a tableful of dolls and guys at the Cocoanut Grove where a special "Night in Rome" decor had been arranged. Among them, Tony Martin and Cyd Charisse, Zsa Zsa Gabor in pale blue tulle (plus lotsa diamonds), Kathryn Grayson, in masses of pink tulle.

**Evie Johnson was telling us about the one and only really extravagant dress purchase she made while she and Van were in Europe. It's a gorgeus gown created by Italy's famous Fontana—a billowing thing of pink satin and net that not only has four under skirts, but a hoop skirt besides! Evie wore it to the fancy dinner-dance the Mike Romanoffs tossed for visiting Dolly O'Brien, former flame of Clark Gable. June Allyson was there in a blue satin ankle-length dress, entirely covered with black lace. The low-cut bodice was held up with tiny black straps. Jane Greer in cocoa chiffon, Mrs. Doug Fairbanks in garnet velvet, Sylvia Gable in white satin with an enormous stiffened-out skirt were other eye-catchers. Pat Neal was wearing a beige sweater-type top over a black satin skirt. Since it could hardly be called a "ball gown" some of the guests are still trying to figger it out. Rocky Cooper arrived with Cesar Romero and John Hodiak (Anne Baxter was on location) and though Gary was there with Pat, he and his almost-ex had a regular gab-fest.**

This is the time of year when you hesitate about buying anything that won't look as good under your spring coat as it might under a winter warmer. Some gals have already acquired the perfect between-season sheer wools that can do pleasant duty for 'most any time of the year. Ruth Roman, dining at La Rue with hubby Morty Hall, wore a pale gray light-weight wool, street length, tight-bodiced, with a flaring skirt. Its scoop neck was outlined by tassled navy braid and so was the hipline of the skirt. (Give you any ideas?) Mona Freeman loves the delightfully prim look of the Gibson Girl—and just got a silk daytime dress in a black and white pattern which gives it the look of graph paper. It has a simple bodice, long sleeves, tucked front and stock-tied collar of dead white. Mona ties her tiny waistline into this with a black patent leather belt to hug the full-flaring skirt. Janice Rule's spring wardrobe includes a dream of a dark green silk taffeta dress in princess styling with vertical tucks across the bodice and horizontal tucks marching around and all over the entire full skirt. Gives a wonderful silhouette and Janice's dress is self-belted with a small rhinestone-studded dagger for a buckle. Betty Hutton has a black sheer wool that's dressy enough to go to dinner, but suitable for day wear. It has a button-down bodice over a full, gathered skirt with deep pockets set into the side seams. A fresh note is the pink grosgrain ribbon that sneaks out from under the high collar and ties in a small bow.

**The Ty Powerses gave a house-warming for their new Bel-Air mansion they won't forget for a long time! They erected a big tent and set up their flower-trimmed tables, etc. But the eighty or more guests had no more than seated themselves when there was a sudden downpour and it was soon discovered that the tent leaked! Only a few got splattered before a quick patching job fixed things up. It was that eve that Shelley Winters sprung her "mad passion," Vittorio Gassman, on a big chunk of Hollywood's glitter crowd. Farley Granger was there too—and quite unperturbed. Linda Christian wore green—with emeralds and diamonds; Joan Crawford, with "Butch" Romero, wore a beige chiffon flowing gown and gobs of topaz jewelry; the Michael Rennies (enjoying their first Hollywood party), Claudette Colbert, the Ray Millands, Merle Oberon, home from Europe with a fabulous wardrobe, Loretta Young and the Jimmy Stewarts were among the gay dining-dancing crowd.**

# WHAT HOLLYWOOD'S WHISPERING ABOUT

BY P. S. LOWE



GENE AUTRY

Gordon MacRae's unprofitable singing engagement at a Las Vegas night club when he lost some $15,000 between shows at the gaming tables . . . Gene Autry's dilemma when he made a personal appearance in Montreal recently and most of the French-speaking natives of the town didn't savvy his they-went-that-a-way Western-style routine . . . Marlon Brando's wish that his next picture be a musical so he can show off his vocal and terpsichorean prowess (????!)

**Shelley Winters' complaining that Scott Brady's role opposite her in "Untamed" was a little too important to suit her tastes . . . The bald spot on the back of Frankie Sinatra's head, which he's making no attempt to hide. And Ava Gardner's comment that she wants to lose that luscious figure, but quick—for motherhood, that is . . . The rave sneak preview reports on Bob Walker's performance in "My Son John" which makes the tragedy of his death even more so . . .**

Rita Hayworth's weekly Bible classes, which are serious and constructive . . . Gloria Swanson's second misfortune on the opening night of her Broadway play, "Nina." (The first was getting into the play at all.) The whalebone in her dress came loose during the performance and crept up and up until it was level with her nose. Gloria couldn't see it but the audience could, despite co-star David Niven's attempt to help out.

**The more than forty minutes of songs recorded for the new Mario Lanza starrer, "Because You're Mine" . . . Why M-G-M had to re-dub a lot of Liz Taylor's lines from "Ivanhoe" . . . Tony Martin's leaving no stone unturned to try to persuade his studio and Deanna Durbin, too, that she should make her comeback in his next picture, "A Song Forever."**

# INSIDE STUFF

(*Continued from page* 17)

Roman on the "Mara Maru" set (that's a boat, son!) and on her even that long woolen underwear looked good. Ruth was about to share a typhoon with Errol Flynn and didn't look too happy at the prospect. She had virus from battling those studio-made waves. A few days earlier she had fallen down the projection room steps and all but killed herself. Adding insult to close-ups, poor Errol forgot that there were big fat love scenes to do with Ruth and had eaten lots of garlic for lunch! "It's a good thing I'm not pregnant," said our girl friend philosophically. We think she's got a point there.

**Contrasts:** June Haver wearing black velvet slacks with matching tassel-trimmed bolero, emerging from UCLA's Newman Club (she's supervising a redecorating job) carrying a script instead of school books . . . William Holden and Gene Nelson (each would like to be as good as the other in his chosen field) exchanging mutual admiration talk from opposite barber chairs . . . June Allyson carrying a smart little lunch pail, so's she can dash over to Beverly Hills and shop on her lunch hour . . . Farley Granger in old dungarees, unloading his shining convertible in the driveway of the hilltop home he's rented from director Irving Rapper.

**Horse Sense:** Dale Robertson's probably the most refreshing newcomer in Hollywood. Instead of talking about himself, the gentleman from Oklahoma begs interviewers to write about Joan Crawford, Warner's casting director Solly Biano—in fact everyone who gave his career a helping hand. Rarer still, Dale's trying to avoid too much publicity. "If you make a noise going in, you have to make a noise going out," he confided to Cal. "I prefer just to *ease* my way along." On the "Outcasts of Poker Flat" set, Miriam Hopkins, who can be temperamental, is like a lamb. Every time her lips tighten, Dale just smiles and in that quiet way, he says: "Relax, Hopalong Hopkins, nothing is worth losing your temper." Miriam relaxes—and loves it!

**Two-ing the Town:** Lana Turner doing a "Merry Widow" waltz with Fernando Lamas at the Mocambo, wearing those four-and-a-half-inch diamond-studded heels from the picture by the same name . . . Ann Blyth and Dick Clayton having a Hamburger Hamlet hamburger with Jane Powell and Geary Steffen . . . Former actor—now new U-I producer Ross Hunter, tasting tamales at La Casa Escobar with Ann Sheridan . . . Elizabeth Taylor and Michael Wilding with Jean Simmons and Stewart Granger seeing the sights at the Farmers Market. M-G-M, by the way, has received an avalanche of letters from irate Liz Taylor fans. They don't want their dream doll to marry a man old enough to be her father.

**Royal Pain:** The life of a Princess—even one who abdicates, ain't like it is in story books! This, Rita Hayworth's discovered since she's back in Hollywood. Not being divorced yet, she isn't free to take on a new and serious romance. Also, Columbia suspended her because she'd refused to report for the shooting of "Affair in Trinidad." Rita, who had started the dance rehearsals, claimed she'd never received a completed satisfactory script. Her studio said as how she allowed them to invest $500,000 before indicating her dissatisfaction. This they no likee. Insiders say cameramen have been concerned because the beauty isn't quite as lush and lovely as she was B.A. (Before Aly). Cal delighted that Columbia and Rita finally made up and her picture's under way again, says: Let's stop all this nonsense. We wanna see Rita and so does everyone else.

**Floater Policy:** To actresses who collapse every time they snag a hangnail, this little item is dedicated. Jane Wyman in the midst of making "Famous"

(*Continued on page* 23)



**DEBRA PAGET,** with mother at recent premiere, caught bad cold—had to delay starting a new film "Les Miserables."



**BETTE DAVIS,** husband Gary Merrill do Lux Radio show of "All About Eve," film that won her Gold Medal honors

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# READERS INC.

## Cheers & Jeers:

If I were Liz Taylor I would learn how to keep house, cook and other things a housewife should know in case she gets married again, which she will. I don't blame a thing on her husband. It's mostly all her fault. A man wants to see his wife cook instead of having a maid etc. hanging around. I hope she learned her lesson.

MRS. RALPH DRESBACK JR.
Sidney, Ohio

Do I feel like a heel! I had seen Mitzi Gaynor in some small part and I got the idea that she could dance but certainly could not act. I did everything to avoid seeing "Golden Girl" but was trapped with some friends who were determined to see it. I laughed, I cried and I loved every minute of it. She was wonderful in every way. Here's wishing Mitzi the best of luck.

NAN LEADER
Birmingham, Ala.

Nothing is more disgusting than to see a highly dramatic role played by an actress not possessing the ability to make her characterization ring true. This I discovered as I watched "A Streetcar Named Desire." With very few exceptions, Vivien Leigh's scenes were so terribly overacted. I couldn't help thinking how any one of our own truly great American actresses could have made *Blanche* shine, sparkle, glow; even as brightly as Brando's *Stanley*.

JOHN D. HUMPHREY
Chicago, Ill.

I recently saw "On Moonlight Bay." It was wonderful, but why not have Doris Day and Gordon MacRae in more up-to-date pictures like "Tea for Two"?

JUDY PACE
Dawson, Ga.

Why, oh why does Photoplay waste a perfectly good color page each month on a vulgar display of a so-called "pin-up" queen? I feel this feature has cheapened the magazine considerably. I'd much rather see a full page of a star and family. Something nice and wholesome for a change.

AGNES WILLIAMS
St. Petersburg, Fla.

## Casting:

I just read where Twentieth may cast Mitzi Gaynor in "The I Don't Care Girl" and Marilyn Monroe in "Gentlemen Prefer Blondes." These are two colossal mistakes because both roles are tailor-made for Betty Grable. I certainly hope they give both roles to Betty.

B. THATCHER
Hartford, Conn.

I would like to suggest starring Jeff Chandler and Ava Gardner together in a drama. He is so masculine and handsome and she is so feminine and beautiful. I'm sure they would make a terrific team.

BEVERLY STEINBERG
Detroit, Mich.

## Readers' Pets:

Where has that Dale Robertson been? I just saw him in "Golden Girl" and how can anyone be so cute! This boy beats Farley Granger and John Derek and all the rest.

ANN ROCKEFELLER
Altadena, Calif.

"Secret of Convict Lake" had three good clinches in it (and we can use them), but the best was between Dick Hylton and Barbara Bates, one of those "don't let's rassle over it" scenes. A lot of us are going to remember that Dick Hylton. What a doll! Let's see more of him. I work at another studio; so this Hylton has made me commit treason against our own stars.

SALLY RICHARDS
Hollywood, Calif.

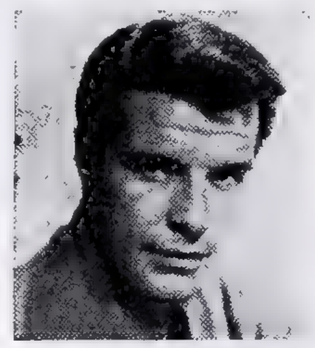
Why doesn't a good actress like Jane Russell get more and better roles? Not only is she the best actress in Hollywood, she has the best figure and the prettiest face. She's really wasted in the roles she gets.

MARION BURNS
Chicago, Ill.

## Question Box:

Who played *Captain Horner* in "The Tanks Are Coming"? I would appreciate any information you may have on him.

MARY HOWARD
Grand Rapids, Mich.



*(Robert Horton was born in Los Angeles 7/29/24. He is 6', 175 lbs., has brown eyes, auburn hair. He is a graduate of U.C.L.A. and has appeared in television. His next, "Return of the Texan." **Write him at** 20th Century-Fox, Beverly Hills.*

Could you please tell me if "Gorgeous George" is a brother to Shirley Temple?

LINDA FURST
Midland, Mich.

*(Shirley has a brother, George Temple, but although he's been a wrestler, he's not Gorgeous.)*

Who was that darling little boy who played *Teensie* in "Room for One More"? How old is he?

JANE RYAN
Waterloo, Iowa



*(That was five-year-old Georgie Winslow. He was chosen for the role from over 500 children. He lives in Hollywood with his parents, Mr. and Mrs. Wenzlaff, who say he's a natural born actor). Address: Warners, Burbank.*

---

*Address letters to this department to Readers Inc., Photoplay, 205 East 42nd Street, New York 17, N. Y. However, our space is limited. We cannot therefore promise to publish, return or reply to all letters received.*

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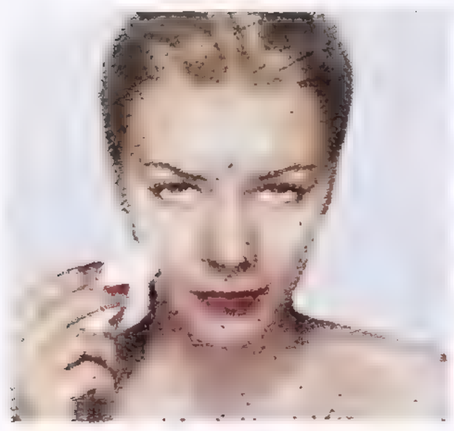
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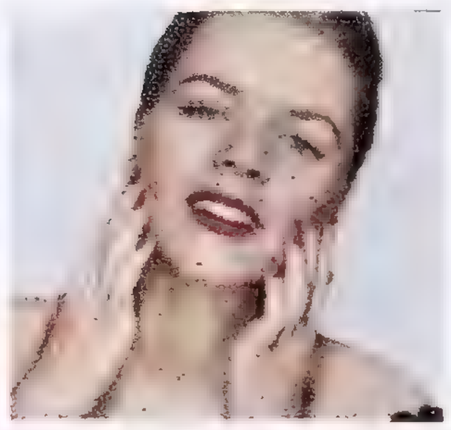


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*Pan-Stik (trademark) means Max Factor Hollywood cream-type make-up.

## INSIDE STUFF

(*Continued from page* 18)

with Bing Crosby, suffered from a floating kidney. She has to wear a binding brace that almost kills her. "Everyone keeps asking why I don't stay home," Jane told us. "My back also hurts just as much at home as it does here—so why not work? Why hold them up?" Makes good sense to us, Janie, and here's hoping you don't have to have that operation.

**Temporary Target:** The walls of Jericho had nothing on the walls of M-G-M when Esther Williams was voted the most uncooperative actress of 1951 by the Hollywood Women's Press Club. Cal was curious. How come Esther's been on so many covers and gets so much space? We queried a few of the 126 members who had given the mermaid the bird. Following are some of their quotes: "It wasn't that Esther didn't do things, it was the *way* she did them. She kept cameramen waiting for hours, then gave them the rush act." "Yes, Esther posed after breaking dates, changing plans and upsetting everyone." "Esther tried to tell us how to do our job instead of doing her own." "Esther was always trying to promote things for free." But there are still two sides to a story. Cal can honestly say that Esther Williams has always been kind and cooperative to him.

**Why Do They Do It Dept.:** Publicize Janet Leigh's special recipe for preparing boiled cabbage, when she's supposed to be the most fascinating little filly who ever filled a sweater . . . Photograph John Derek changing the baby's diapers, when teenagers all over the country sleep with his picture under their pillow . . . Insist that Errol Flynn has turned into a real homebody, when he made his name and fame by being a fascinating gentleman of adventure . . . Try to tell us that certain movie stars who behave like unmitigated exhibitionists, are actually shy and frightened "children," just trying to cover up a feeling of inferiority! WHY?

## Impertinent INTERVIEW

**BY MIKE CONNOLLY**
*Hollywood Reporter Columnist*



**VERA-ELLEN** with A. C. Lyles, took a dress cue!

"Somebody should award Vera-Ellen a special Oscar for being the worst-dressed off-screen actress in Hollywood."

I ran this item in my column in The Hollywood Reporter after several months of trying to catch a glimpse of Vera-Ellen at parties and premieres. I had never been able to see the girl for all the beads, jangling earrings, jeweled gloves, ribbon bows and flowing draperies.

Some time later, at a party, a nice guy named A. C. Lyles collared me. "That was a nasty thing you wrote," he said. "The poor kid's been heartbroken ever since."

Over A. C.'s shoulder I caught a glimpse of the object of our discussion, and caught my breath. Vera-Ellen wore a simple green cocktail dress, mink stole, plain gold necklace, ring and wrist watch—and high-heeled shoes. For once she had forsaken the fussy furbelows and ballet slippers that had made her look squatty.

"How do I look?" she chirped.

"Great!" I said, and out of the corner of my mouth, "Beat it, A. C.—I've gotta have a talk with this girl."

"It took your item to straighten me out," she confided. "First I bawled. Then I went to Sam Kress, head of wardrobe at the studio, and to Helen Rose, who helped me by designing some less frou-frou dresses. They were the kind, as Helen explained, that would let people see me. No ribbons, no bows! Then I talked with Ann Strauss of M-G-M publicity. She said that when I dressed to go out I should give myself one last once-over and take something off. Now if I deck myself out in earrings, bracelets, rings and necklace, I take off the earrings—and sometimes *both* necklace and earrings! In addition, I learned plenty from Claudette Colbert, Gloria Swanson, Marlene Dietrich and Irene Dunne, with whom I attended the Command Performance in London. I studied not only the way they walked and talked in public and the clothes they wore, but the way they wore them.

"I think my own gaudy taste in clothes was a throwback to my childhood. We were a rather poor family. Mother and Grandmother made over my clothes and I guess I always thought I knew what was right. I wanted to glitter like the movie stars did in those days. Besides, I was a skinny little kid and the ruffles covered up a lot of ugly angles. Then when I became a dancer, high heels were uncomfortable. So I always wore ballet slippers. I've discovered it's important to spend time on your looks rather than concentrating strictly on your talents.

"Do you like my perfume?"

I took a whiff.

"Just *one* drop behind each ear," she said.

"Smells good," I said.



**ANNE BAXTER** takes the coveted Golden Apple as most cooperative actress at party given by Hollywood Women's Press Club at Beverly Hills Hotel. Bill Holden and John Derek, tied for most cooperative actor award, receive gold script markers from the Club's president, writer Fredda Dudley Balling



**LANA TURNER'S** daughter Cheryl, Gigi Perreau and Gary Cooper's daughter, Maria, share fun at party given by Universal-International before showing of Gigi's latest, "Week-end with Father"

Let Photoplay be your guide

**For Complete Casts of Current Pictures See Page 8.**

**For Best Pictures of the Month and Best Performances See Page 91.**

**For Brief Reviews of Current Pictures See Page 11.**

# SHADOW

BY SARA

**AN EPIC** picture of circus life, with Charlton Heston, Cornel Wilde, and Betty Hutton under the Big Top



## ✓✓✓ (F) The Greatest Show on Earth (Paramount)

HURRY, hurry, ladies and gentlemen, get your tickets, get your programs, see "The Greatest Show on Earth," a De Mille spectacle of daring feats and death-defying acts. In short, see a bang-up, big time, full blown movie of a tremendous circus in action: or drama under the "big top." Betty Hutton is a dynamo of action as *Holly,* an aerial artist, and Cornel Wilde a debonair daredevil of the air, billed as *The Great Sebastian.* Charlton Heston as the circus manager, James Stewart as a clown, Dorothy Lamour and Gloria Grahame as star performers are outstanding.

Your Reviewer Says: Sensational!

**Program Notes:** *In eighty-three days of shooting, De Mille maneuvered hundreds of people into a closely knit story of a circus in action . . . In Philadelphia, Betty Hutton performed her thoroughly rehearsed trapeze act for the first time before an audience . . . that same night Gloria Grahame went through her foot-on-face elephant routine . . . For her "ironjaw" act Dorothy Lamour went through weeks of neck exercises . . . A friendly rivalry really went on between Betty and Cornel. In the Paramount gym each tried to outdo the other, kidding each other about their surpassing talents as trapeze artists . . . John Ringling North, owner of the circus, played himself.*



**THE FUN STARTS** when Judge Lewis Stone hires lawyer Janet Leigh to keep an eye on Peter Lawford

## ✓✓½ (F) Just This Once (M-G-M)

A DELIGHTFUL, diverting comedy designed solely for the amusement of a problem-weary public. Thumbing its nose at common sense and romping along on its paper-thin premise, the story has Janet Leigh, a beautiful but practical young attorney, falling in love with Peter Lawford, a millionaire playboy. Janet, we are asked to believe, is retained by Judge Lewis Stone to restrain spendthrift Lawford from squandering his fortune. By closing his charge accounts and selling his priceless furnishings, Janet soon has the charming Lawford over a barrel. Undismayed, he moves in with Janet, which disturbs her fiance, Robert Anderson, more than a little bit. Benny Rubin and Marilyn Erskine, caught up in the melee, seem to have a good time, too.

Your Reviewer Says: Laugh appeal, sex appeal, heart appeal.

**Program Notes:** *The studio claims Janet Leigh's wardrobe is a model for all business girls. With Jane's minute waistline and her dressy appearance as an attorney before the bench, we wonder what business girls will really think . . . Peter Lawford returned from a twenty-city personal appearance tour and with little rest stepped into the comedy. The minute it was finished, Pete took off for London and another movie . . . Marilyn Erskine, who plays the telephone operator in Janet's office, arrived from the Broadway revival of "Strictly Dishonorable" for her first movie job . . . Handsome and sedate Richard Anderson never dreamed he'd one day be on the receiving end of a berry pie,* a la *Mack Sennett. But he claims he enjoyed it so much he wants to play comedy from now on.*

# to the best current movies

# STAGE

**HAMILTON**

✓ Fair
✓✓ Good
✓✓✓ Outstanding

F—For the whole family
A—For adults

## ✓✓½ (F) I'll See You in My Dreams (Warners)

A DREAM of a movie, warm and tender. A movie that gives abundantly of song and happiness, of simple pleasure and abiding love. A movie that tells the story of songwriter Gus Kahn and his wife, Grace LeBoy. How they met, how they worked, how they endured through good times and bad. Danny Thomas as Kahn infuses his role with a down-to-earth appeal that knocks at every heart. Doris Day as the wife, who literally pushed her husband to fame, is equally fine. And the music! The many beloved songs for which Kahn wrote unforgettable words. Frank Lovejoy, James Gleason, Mary Wickes are fine contributors to an outstanding movie.

Your Reviewer Says: A musical with heart.

**Program Notes:** *Mrs. Kahn approached Danny Thomas on the set with a gift; the small surgical scissors her late husband used to clip his cigars. Mrs. Kahn, as technical adviser, visited the set each day and the Veterans Hospital at Sawtelle each evening where she played and sang for the boys . . . One of Danny's greatest boosters when he began his career at the 5100 Club in Chicago, was Kahn himself. Both Gus and Grace believed in Danny . . . During production Doris Day and her husband, Marty Melcher, formed a music publishing company of their own . . . The banquet scene for Gus was filmed in the banquet room of the Beverly Wilshire Hotel. In this same room the actual testimonial dinner for Kahn was held in 1939.*

**DORIS DAY** and Danny Thomas make a tuneful twosome in musical biography of songwriter Gus Kahn



## ✓✓½ (A) Death of a Salesman (Columbia)

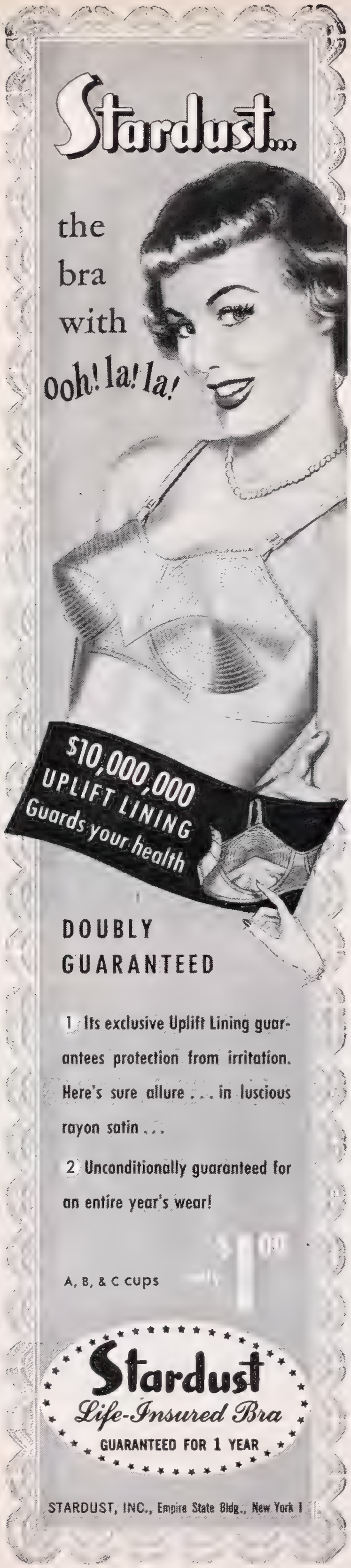
THIS IS a closeup of the mental deterioration of a well-intentioned, average sort of man who lives in dreams and becomes weary beyond usefulness. The story, adapted from the Broadway play, is inclined to overstress the mental disturbances of *Willie Loman,* and this sometimes throws the theme considerably off key. But Fredric March, as *Willie,* is so outstanding, any flaw becomes a secondary matter. Mildred Dunnock, recruited from the stage play, is perfect as his wife, loyal, loving and enduring. Cameron Mitchell (also from the original play) and newcomer Kevin McCarthy are his sons. Howard Smith is *Charley,* his one loyal friend and Jesse White, the boy next door.

Your Reviewer Says: Splendid but depressing.

**Program Notes:** *The play, by Arthur Miller, was originally written for Fredric March. But March, making a film in London at the time, turned it down after a cursory reading. Later, aware of his mistake, March leaped at the offer to play the screen version . . . Mildred Dunnock, a former teacher at the exclusive Brearley School for Girls in New York, won the stage role hands down after one reading . . . Kevin McCarthy, who played* Biff *in the London company, appears on the screen for the first time . . . After two weeks of intensive rehearsals, the actual shooting time consumed only twenty-six days. The crew attended rehearsals, thus knowing exactly where the lights should go and the best camera angles before shooting.*



**CAM MITCHELL,** Mildred Dunnock, Howard Smith, Fredric March, Kevin McCarthy in moving human drama





## ✓✓ (F) I'll Never Forget You (20th Century-Fox)

A MODERNIZED version of "Berkeley Square," played so beautifully by the late Leslie Howard, the story tells of a young scientist who journeys back in time 200 years. Tyrone Power, unattractively adorned by a crew haircut, plays the scientist. Ann Blyth, both as the modern and the 18th century miss, looks beautiful and turns in a telling performance. Michael Rennie, as Tyrone's fellow scientist, radiates considerable strength through effective calm. An 18th century fop and dandy is played by Dennis Price with exactly the right shadings. Beatrice Campbell, Kathleen Byron and Raymond Huntley mingle harmoniously in this time-spanned film in which the authenticity of furnishings, costumes and scenes of 18th century London compel respect and call forth admiration.

Your Reviewer Says: A charm-laden bridge between reality and fantasy.

**Program Notes:** *Tyrone Power, who was starring in "Mr. Roberts" in London, worked at Denham Studios throughout the hours he could snatch from his stage work. The English habit of a 6:30 to 7 P.M. curtain call meant earlier morning calls for the star. The crew haircut was a "Mr. Roberts" requisite and could not be eliminated, unfortunately . . . Michael Rennie rushed to Hollywood at the film's conclusion to play the visitor from Mars in "The Day the Earth Stood Still" . . . Visitors from all over England exclaimed over the rare period furnishings and the equally impressive sets depicting the squalor of the period . . . Dennis Price will be remembered as the unscrupulous fortune hunter in "Kind Hearts and Coronets."*

## ✓✓ (F) Navajo (Lippert Pictures, Inc.)

A REVERENTLY, beautifully created story of a small Indian boy showing how he reasons and how he reacts to his natural enemy, the white man. The grim fate of the Navajo tribe is individualized in this story of one Indian family. With the father absent, the family, headed by the grandfather, heeds the warning of the great owl to seek a new home and fresh pastures for their sheep. Ever a prey to century-old superstitions, the little family of Navajos eventually meet a tragic end. *Little Son of a Hunter,* the sole survivor, flees the white schoolteacher who seeks to befriend him, leading the teacher and his Indian companion on a chase over steep canyon walls and dangerous precipices. The good within the heart of the little lad triumphs over hatred as he flees through the night to seek help for the teacher and his injured friend.

Your Reviewer Says: A gem of a movie.

**Program Notes:** *Despite the fact that he spoke no English and still maintained an innate shyness among white people, seven-year-old Francis Kee Teller was chosen to play* Little Son of a Hunter *. . . Because tribal law forbids common usage of Navajo names, familiar English names were bestowed on the Indian actors for production purposes . . . Francis's real mother and little sisters played the role of his mother and sisters in the film . . . Gray Singer, the grandfather, is an illustrious statesman of the tribe and a famed medicine man . . . Directions given by Norman Foster were issued through an interpreter to the Indian family who spoke no English and had never seen a movie . . . Most of the beautiful scenery was filmed in northern Arizona, close to the border of New Mexico.*

## ✓✓ (F) The Wild North (M-G-M)

ADVENTURE, wild and rugged, against a panorama of the white, cold North. Stewart Granger, as *Jules Vincent,* a French fur trapper, contributes mightily to this adventure, injecting his role with a sexy, lusty vigor that can be felt a mile off. Wendell Corey, a Northwest Mountie, kicks in with his share, too. As the man who attempts to bring in Granger, accused of murder, Corey is excellent. Constantly and deliberately badgered by Granger on the long frozen trek back to civilization and attacked by a wolf pack, Corey finally reaches mental exhaustion. Then it becomes Granger's turn to bring in the Mountie, shocking him into awareness by a wild canoe ride over the rapids. Cyd Charisse is very pretty as the Indian girl but it's the camera, constantly revealing the dramatic starkness of the scene, that deserves that extra bow.

Your Reviewer Says: A chiller-diller.

**Program Notes:** *Stewart Granger joined M-G-M and saw the world. This marks his fourth film in a row photographed on some distant location. From the heart of Africa and "King Solomon's Mines," Granger traveled to northern Idaho for winter sequences of "The Wild North." Before the final sequences were completed in Wyoming, Granger had flown to Sicily and Tunis for "The Light Touch" and to Calabasas, Cal. for scenes in "Soldiers Three" . . . Wendell Corey finished "Rich, Young and Pretty" between location jaunts on this one . . . The boys worked only short periods at a time during the winter scenes due to the extreme cold . . . Natives lined the banks of the rampaging Clearwater River for miles to witness the spectacular canoe scenes . . . Cyd Charisse was happy her scenes occurred during the spring sequences. A trading-post telephone kept her in touch with her son and husband Tony Martin.*

## ✓½ (F) The Model and the Marriage Broker (20th Century-Fox)

DEDICATED to the "lonely," this semi-humorous, semi-pathetic story of Thelma Ritter as a marriage broker hits and misses at the same time. The story emerges as a jumbled hodge-podge of sentiment that can't seem to find its way home. Jeanne Crain, unflatteringly photographed, gives a rather bored performance as the model, caught up in Thelma's big-hearted plans. Scott Brady comes off much better as her suitor. As a young X-ray technician, Scott has a lot to give and gives it. Dead-pan Ritter tries to keep tight hold of the story reins. Without her in it—ugh, we shudder. Zero Mostel and Swedish Frank Fontaine play bachelor clients in search of wives. Michael O'Shea is the newspaper man who thinks the marriage broker a real swell dame. Helen Ford plays the lonely widow who years before stole away Miss Ritter's husband.

Your Reviewer Says: Entertainment spelled backwards or something.

**Program Notes:** *Jeanne Crain's walk underwent a "de-bouncing" for her role of model. Director George Cukor insisted Jeanne stroll without a trace of sashay for her modeling scenes. Incidentally her measurements were found to be model size. Bust 36 inches, waist 24, hips 37 . . . Scott Brady so pleased the studio heads with his work, he was signed by 20th to a seven-year contract for one picture a year. Scott hopes he's free of cops-chasing-robbers roles for a while. Claims he's getting flat-footed . . . Thelma Ritter feels she was perfectly cast as the cupidy marriage fixer, having been born on St. Valentine's Day, no less . . . Michael O'Shea*

# THE GREATNESS...THE GLORY...THE FURY STORY OF THE UNTAMED NORTHWEST FRONTIER!



*Universal-International presents*

**JAMES STEWART**
**ARTHUR KENNEDY**
**JULIA ADAMS**
**ROCK HUDSON**

Based on the thrilling novel




COLOR BY *Technicolor*

# BEND OF THE RIVER

with LORI NELSON • JAY C. FLIPPEN • STEPIN' FETCHIT

Screenplay by BORDEN CHASE • Directed by ANTHONY MANN • Produced by AARON ROSENBERG

Who says



you can't wear



eye make-up?



Of course you can!

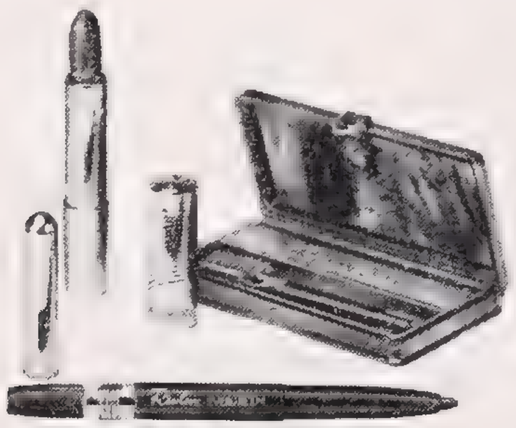


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Eyebrow Pencil—6 inspired hues . . . tortoise-plastic "swivel stick" . . . 1.10*

*PLUS TAX

P



*and his wife, Virginia Mayo, purchased a cotton and cattle ranch near Tucson, Arizona, just before production began. The minute the director called "cut" on the last scene, Michael and Virginia took off for a spell of wide open spaces.*

### ✓½ (F) Sailor Beware (Paramount)

WHAT would happen if Paramount gave Martin and Lewis a really good picture? A riot, we presume, considering the laughter stirred up by their mildly amusing stories in the past. This one, just as weak-kneed, has the boys messing up the Navy, in a jumble of funny and unfunny situations. There's Jerry's imitation of a prize-fighter, which is good, and his antics in the ring. Also the duet between Jerry and Dean ("The Old Calliope") and Jerry atop a submerging submarine. But in between are stretches of mediocre nonsense and one or two scenes, such as the inoculation episode, that may offend the squeamish. Despite this, the boys have that certain can-do-no-wrong air about them that audiences go for. Betty Hutton is glimpsed briefly in a scene or two. Corinne Calvet brings a bit of sexy charm to the proceedings. Marion Marshall plays the Wave and Leif Erickson the submarine commander.

Your Reviewer Says: Go on, laugh, no one's stopping you.

**Program Notes:** *San Diego may never recover. For eight days the cast and crew shot scenes at the San Diego Naval Training Center with Martin and Lewis providing a circus for the Navy boys . . . The submarine, the principal prop, was listed at $12,000,000. The studio built a replica of the sub's interior on one of their own sound stages. They were taking no chances with the prop at the hands of their pair of zanies . . . Lieut. Chet Richey, Navy technical adviser, taught the cast how to make up eighty sea-bags correctly. Dean and Jerry reduced their bag-packing time from twelve minutes to sixty-two seconds after one day's lesson.*

### ✓½ (F) It's a Big Country (M-G-M)

PRODUCER Dore Schary has set out to teach us what America is and why we should love it. He has employed actors Gene Kelly, Fredric March, Gary Cooper, and others to be our guide. The lesson—in eight separate episodes—is interesting but also somewhat whimsy-pooh in the Hollywood manner. William Powell sets the pace in the first scene, explaining the various worlds within our great and wonderful country. Ethel Barrymore, Janet Leigh, Keefe Brasselle, Van Johnson, George Murphy and others enact separate episodes. Each sequence purposes to emphasize the many facets of life in these United States. Why some of them have to go way 'round the mulberry bush to get to the point is beyond me. Maybe you can figure it out.

Your Reviewer Says: M-G-M discovers America, yet.

**Program Notes:** *Van Johnson no sooner removed his clerical vestments than he and his wife Evie were off to England and the Command Performance . . . Just as eager to be off was Janet Leigh who, with her husband, Tony Curtis, was slated for a Charity Benefit in London . . . Gary Cooper got such a kick from his Texas routine, he asked his agent to find him a darned good outdoor drayma and pronto . . . S. Z. Sakall requested everyone on the set to forego his nickname of "Cuddles." Sakall thought it unbecoming for the head of a family, consisting of five pretty girls; Janet Leigh the prettiest among them . . . Marjorie Main stepped out of her* Ma Kettle *role for the role of a bereaved mother. It so tore up Marjorie emotionally, she was glad to hurry back to Universal and* Ma Kettle *once again.*

### ✓ (F) The Cimarron Kid (U-I)

OUTLAWS of the Old West! The Dalton gang this time has stony-faced Audie Murphy as the cozily whitewashed "Cimarron Kid." Seems as if Audie was just naturally shoved into his life of crime through the plain cussedness of a certain railway detective. Railroaded into prison, he goes straight after his release, until once again he is falsely accused of banditry. Figuring he might as well have the game as the name, Audie joins up with the Dalton boys and embarks on a life of shootin' and robbin'. It is the girl he loves, Beverly Tyler, who finally turns him in. For his own sake, you understand. James Best, Yvette Dugay, John Hudson, Noah Beery mess around on t'other side of the law. Leif Erickson is the marshal.

Your Reviewer Says: For some reason a bad boy comes out a hero—sort of.

**Program Notes:** *It required 75 pistols, 150 rifles, 3,000 rounds of ammunition, 200 head of horses and 350 pounds of black powder to plunder the location sets near Sonora, California . . . Audie and his bride, airline stewardess Pamela Archer, spent their honeymoon on location. Pamela, who was slated to play a minor role in the film, became a victim of poison oak and missed the chance . . . Audie keeps in touch with the military as captain in the Texas National Guards, subject to active duty . . . Yvette Dugay got off to a bad start first day on location. A horse politely stepped on her foot and later another steed threw her, shaking her severely . . . Beverly Tyler played in her first Western and loved it. The Technicolor camera lit up Beverly's red hair like a desert sunset.*

### ✓ (F) Japanese War Bride (20th Century-Fox)

WHAT happens when an American soldier takes a Japanese bride? According to this film, a lot of high-powered unpleasantness. Families are severed, friends alienated. Oddly enough, nothing is solved throughout the story unfoldment, but it does end with a suggestion; Americans are urged to be more tolerant, more understanding. Don Taylor plays the young American officer who brings his Oriental bride to his father's ranch in California. And very good Don is, too, nicely shading his performance as his anxiety grows. Shirley Yamaguchi is very pretty and natural as the bride. Cameron Mitchell plays Don's brother and Marie Windsor his trouble-making sister-in-law. James Bell and Louise Lorimer are the troubled parents and Philip Ahn their Japanese neighbor.

Your Reviewer Says: A problem story that remains a problem.

**Program Notes:** *Don Taylor developed a mild case of charley-horse due to his cramped position in the tea drinking scenes. How the Japanese can even walk after a session of sitting on their own legs for hours at a time is a mystery to actor Taylor. The two small monkeys, part of the Japanese household, developed such a crush on Don, he begged their owner to sell them. It was no dice, much to Mrs. Taylor's relief . . . Shirley Yamaguchi is a famous star in Japan and was brought to Hollywood to make this picture . . . Time off was given the Japanese actors for tea drinking just as the English do . . . The American cast passed up the tea in favor of Cokes.*

# "This 8-hour shower left me dry!"

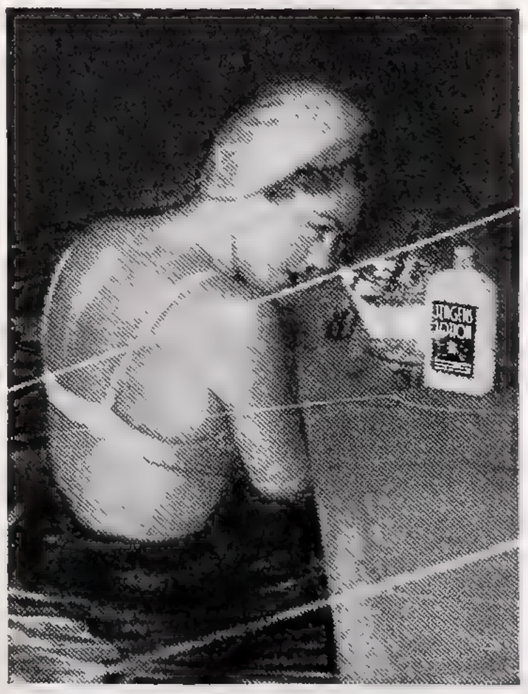
"Again and again through the shooting of this picture, I was dripping wet. You know how drying *that* is to skin!" Happily, there was wonderful Jergens Lotion to use after every 'take'. There's no quicker way to restore softness to dry skin.




"To get this comedy sequence, I was literally doused for hours." What a relief to smooth on soothing Jergens! It's so quick and easy to use—never leaves any sticky film.



A scene like this is worse for hands than mopping *20* kitchens. So see why Jergens helps so *fast*. Smooth one hand with Jergens Lotion — the other with any lotion or cream . . .



Then wet them. Water won't 'bead' on the hand smoothed with Jergens as it will with an oily care. No wonder stars prefer Jergens Lotion 7 to 1!



"For close-ups with co-star Barry Sullivan, my skin was smooth again." Jergens makes it easy to keep skin soft in spite of chores or chapping.




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● Music is one of Yvonne De Carlo's major interests. Yvonne says: "I'm grateful for what Ayds has done for my figure. It helps me to lose weight and look and feel better while I'm doing it."



● Yvonne in one of the lovely costumes she wore in a recent picture. "I have many friends—Hollywood film stars—who feel about Ayds just the way I do," says Yvonne.

## Yvonne De Carlo Tells You How to Reduce!

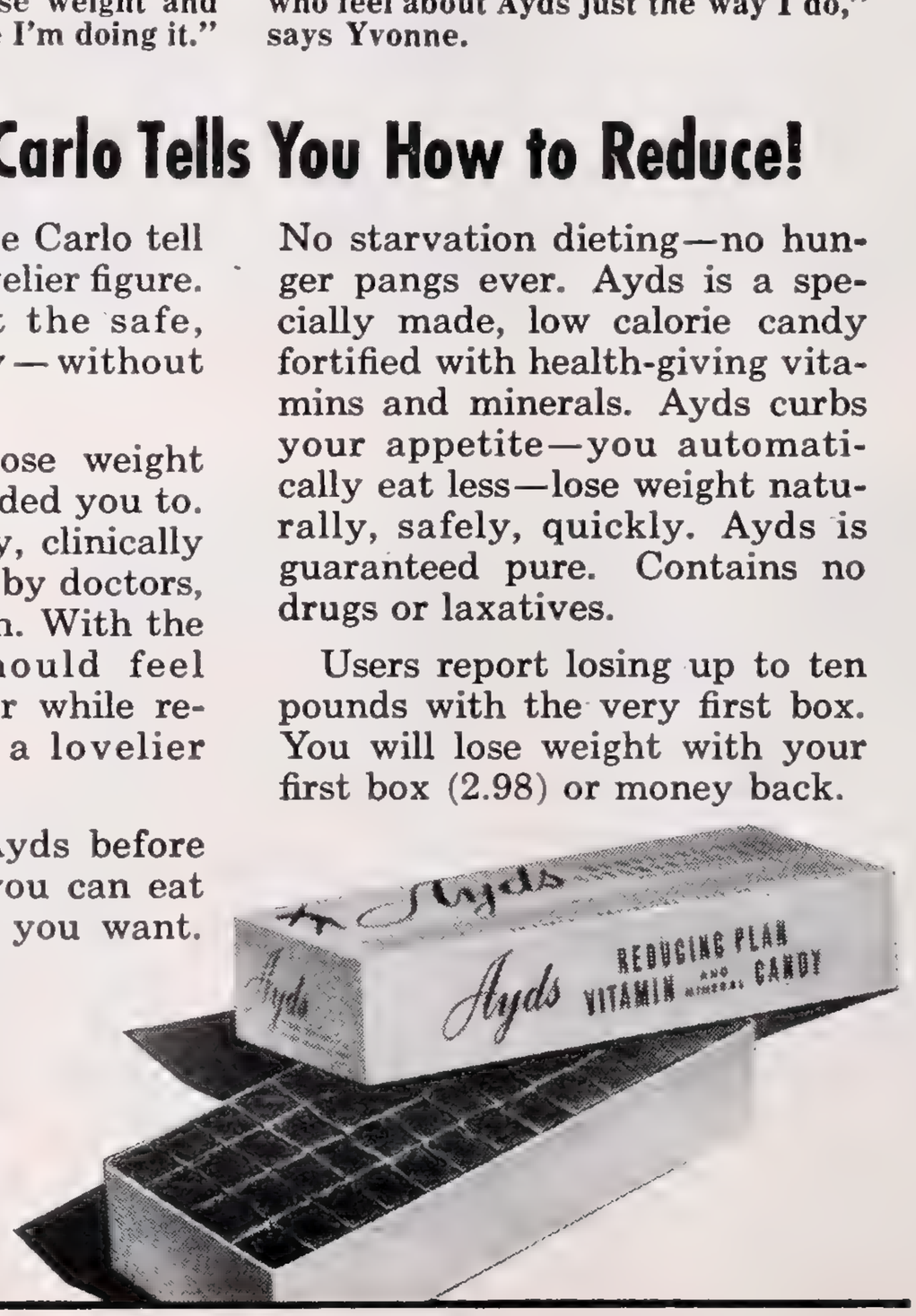
Let lovely Yvonne De Carlo tell you how to have a lovelier figure. Lose unwanted fat the safe, healthful Ayds way—without dieting or hunger.

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Users report losing up to ten pounds with the very first box. You will lose weight with your first box (2.98) or money back.




**Slim the Way the Stars Slim**


### ✓ (F) Boots Malone (Columbia)

A BEHIND-THE-SCENES story of race track stables and the men who make horse racing their life work. In a role inferior to his talent and ability, William Holden plays a shady jockey agent into whose empty life appears Johnny Stewart, a wealthy runaway boy yearning to be a jockey. At first Holden plays along with the kid merely for the money he brings with him. But gradually a newer, closer feeling envelopes the two and under Holden's tutelage, Johnny becomes a top jockey. The boy's honesty, loyalty and affection for his teacher gradually transform the shady Holden, giving him a new lease on life. Stanley Clements plays the ex-jockey and Basil Ruysdael the friend whose horse Johnny rides to victory.

Your Reviewer Says: Take a chance—play it to show.

**Program Notes:** *The troupe began to feel like regular touts when the company moved from two weeks' location shots at the Hippodrome de los Americas in Mexico City to the De Anza track in Riverside, California . . . Fifteen-year-old Johnny Stewart, taken from the cast of the Broadway hit, "The King and I," stepped into his first movie job and loved it . . . Those before-dawn calls that had Bill Holden traveling from his Burbank home to various locations, all but finished the weary actor who makes one movie after another. For instance, the railroad depot scene was shot at Claremont, California and the breeding shots were taken at Corrigan's Ranch in Hidden Valley . . . Basil Ruysdael, who once sang with Caruso, found himself humming to his favorite horse between scenes but no one could prevail upon him to utter a note for the cast and crew . . . At the end of the film Columbia presented young Stewart with a long-term contract. The entire cast joined in congratulations.*

### ✓½ (A) The Girl on the Bridge (20th Century-Fox)

A MATURE frankness and artistic know-how mark the path of this tragedy. The story deals with a kindly disposed older man and an unfortunate young woman. They meet, these two, on a bridge under which the elderly man, played by Hugo Haas, maintains a small shop. The girl, Beverly Michaels, about to commit suicide, is dissuaded by Haas. The following day she comes, with her illegitimate baby, to thank Haas for saving her life. Persuading Beverly to marry him and give the baby a name, Haas is ideally happy until Johnny Close, cousin of the baby's father (Robert Dane), threatens his security. Defending his family against violence, Haas kills Close, a deed that eventually causes him to leap from the bridge.

Your Reviewer Says: Dire doings, indeed.

**Program Notes:** *Producer-director-actor Hugo Haas who fled the Nazi hordes in his native Czechoslovakia sought refuge in Hollywood. An actor-writer abroad, Haas accepted small roles until he learned Hollywood production methods. "Pickup," his first film, was made on a small budget and minted a neat profit. Haas refused lucrative offers from major studios to continue on his own. "Girl on the Bridge" is his second production effort . . . Beverly Michaels, originally a brunette, dyed her hair red for the role of good girl gone wrong. Beverly formerly graced the shapely chorus of Billy Rose's famous "Diamond Horseshoe" in New York . . . Robert Dane spends his spare time writing popular songs. His latest, "I Dream Alone," has a good chance of hitting the mark.*

## ½✓ (F) Here Come the Nelsons (U-I)

A COZY, well-loved radio family—Ozzie and Harriet Nelson with their sons David and Ricky—take to the screen with little success. It isn't that the Nelsons aren't talented and capable actors, it's just the ingredients for fun and frolic aren't there. Ozzie is his usual blundering husband. Harriet, together with the two boys, goes along with Ozzie's foolishness. But unfortunately there doesn't seem any place to go. Rock Hudson is handsome as the intruding house guest and Barbara Lawrence is right pert as the rodeo rider. Jim Backus plays the neighbor and Sheldon Leonard the stick-up hoodlum.

Your Reviewer Says: Kids will love it.

**Program Notes:** ***David and Rickey Nelson stand to earn $150,000 apiece in the next eight years under the terms of their radio contract, but neither boy wants to go on being an actor. The Nelson boys have only one goal—to be football stars like their dad was at Rutgers . . . Ozzie, who left off being a band leader to become an actor, still loves sports. He is one of the best tennis players in town . . . Harriet goes in for antique-buying. The Nelson home in North Hollywood is testimony of her good taste . . . Rock Hudson, former Hollywood mailman, played his first light comedy role in this movie.***

## ✓½ (F) On Dangerous Ground (RKO)

ROBERT RYAN, a soul-weary plain-clothesman, embittered through years of association with crooks and informers, becomes a problem to his boss, *Captain* Ed Begley, who sends him out of town on a case. The case involves a witless murderer, the brother of a blind girl, Ida Lupino. Miss Lupino's entrance into the story, long delayed, is signal for a complete change of pace. Ryan himself undergoes an almost instantaneous character change too. The results are a bit bewildering, to say the least. Ward Bond, Charles Kemper, Anthony Ross play important roles.

Your Reviewer Says: Interesting, up to a point.

**Program Notes:** ***Robert Ryan determined to play his role of detective minus all "private eye" nonsense as delivered over the radio. Basing his characterization on detectives he knew or had met, Ryan pays them the respect due most of them, who neither spout slang nor glorify hangovers . . . The metropolitan scenes were shot in Boston, Mass. For the country locale the entire troupe traveled to Granby, Colorado, 100 miles northwest of Denver, where they worked in cold and snow at an 8,500-foot altitude . . . Ida Lupino sandwiched her role between two directorial assignments, "Outrage" and "Mother Was a Champion."***

## (F) The Green Glove (U.A.)

WHAT goes on here? If the glove, made of iron, had conked us on the head we couldn't be more confused. Anyway, it begins with George Macready being found dead and it ends with the audience in practically the same condition. In between, we have paratrooper Glenn Ford finding the priceless gauntlet stolen by art dealer Macready and lost during an air raid. When Ford returns to Europe after the war to pick up the treasure, *yoi*, what happens! Macready chases him all over Europe, people get killed, crazy people become sane and sane people go mad. Geraldine Brooks gets mixed up in it, too.

Your Reviewer Says: Pardon me, little movie, but didn't you drop your glove?


Only Suave makes hair obey... new soft way!

**"Sparkles" the hair**
**—controls it with miracle Curtisol**

Now... try the *only* hairdressing that makes hair obey the new *soft* way... With miracle Curtisol—so amazingly light, so penetrating it *never* leaves oily "after-film"! Just a few delicate drops of Suave "sparkles" hair, prevents dryness and split ends, frizziness after a permanent. Gives you "easy-do" hair instantly. Even after shampoo! No wonder women prefer Suave 5 to 1.

ENDS DRY HAIR WORRIES
... NO OILY "AFTER-FILM"




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The hairdressing recommended by beauticians everywhere. Available at beauty salons, cosmetic and drug counters.

NOW! MEN'S SUAVE, TOO!

created by Helene Curtis— foremost name in hair beauty

# Ann Sheridan praises amazing results of penaten in Woodbury Cold Cream...




## it cleanses deeper!

Lovely motion picture star finds Woodbury's exclusive new miracle ingredient, penaten, allows rich Woodbury cleansing oils to penetrate *much deeper* into pore openings —loosen every trace of clinging make-up.



## it softens better!

Beautiful Ann, co-starring in "STEEL TOWN", a U-I Picture, color by Technicolor, shows how easily penaten in Woodbury Cold Cream loosens hidden dirt! Penaten takes rich oils so deep your skin feels "re-born"—satiny, supple, soft!



## it leaves you lovelier!

A touch tells how penaten *smooths!* Five minutes prove how much lovelier the *extra-deep* cleansing of Woodbury Cold Cream leaves your skin! So much younger-looking, too! 25¢ to 97¢ plus tax.


**Program Notes:** *Glenn Ford really made this trip to Europe pay off in pleasure. After completing the picture, he took off on tours of Paris, Vienna and London. Upon his return, Glenn was rushed into "Young Man in a Hurry" as a quick substitute for Russell Nype . . . This was Geraldine Brooks' second Italian-produced picture in a row. However, it's being released in America before the first one she made—"Volcano"—with Anna Magnani and Rossano Brazzi.*

### ✓✓ (F) Shadow in the Sky (M-G-M)

NO TWO ways about it, Ralph Meeker is a young man to be reckoned with. He is certain to be among the top in the coming year. In this story Ralph plays an emotionally shattered veteran who is reluctantly taken into the home of his sister Nancy Davis and her husband, James Whitmore. How he conquers his lapses into neurotic fears and how his sister, his brother-in-law and his girl, Jean Hagen, adjust themselves to his condition, is the premise of this interest-holding film. Ralph, himself, lends credibility to the story by his refusal to overact, always keeping his role of war-shocked soldier within reasonable bounds.

Your Reviewer Says: A picture that will come close to many hearts.

**Program Notes:** *Ralph Meeker has "Teresa" and "Four Men in a Jeep" to his credit. An athlete with a build to match, Meeker was delighted when told of his swimming scenes; swimming being one of his fortes . . . James Whitmore scored on Broadway in "Command Decision" and was brought to M-G-M for "Battleground." They've kept him busy ever since . . . Jean Hagen loved her "sexy tomboy" role. Feels it will advance her farther than just pretty heroine roles.*

### ✓✓ (F) The First Time (Columbia)

A LITTLE chuckle here, a giggle there, and a hearty laugh now and then, adds up to a pretty good evening's entertainment. The story (narrated by a baby, supposedly) tells of the trials of young parents —Robert Cummings and Barbara Hale— and their anxieties over their first baby. There are the bills, of course, and the job Robert doesn't like and the couple's first quarrel, and the time Bob almost left home and finally—another baby on the way. Bob and Barbara get the most out of every incident, keeping the pace high. Bill Goodwin and Jeff Donnell play the neighbors and Mona Barrie and Kathleen Comegys are the grandmothers.

Your Reviewer Says: Baby talks and people laugh.

**Program Notes:** *Bob Cummings was already the father of two small children before the film was made. Shortly after its completion Bob and his wife Mary had their third baby . . . The baby's voice in the film was recorded by Simon "Stuffy" Singer, a small boy who loved his salty lines . . . This is the second film completed by Norma Productions, the company formed by Harold Hecht and Burt Lancaster. The first was "Ten Tall Men."*

### ½✓ (F) The Bushwhackers (Realart)

A WESTERN, of course, with the dog-gonest phantasmagoria of shootin' and killin' you ever did see. And the funny thing is, it starts out with a man looking for peace. Peace, he wants! And you should see what he gets! John Ireland plays the peace-seeking confederate sergeant who gets a job on Frank Marlowe's newspaper and finds himself shot at, arrested (falsely) for murder, a witness to mass killings burnings of homesteads and jes' abou

(*Continued on page* 91)




# Announcing PHOTOPLAY'S GOLD MEDAL AWARD WINNERS FOR 1951

AGAIN it is Photoplay Gold Medal time. And once more the votes which you, the moviegoers of America, cast throughout the past year for your choice in movie entertainment are in and counted.

This year the presentation of Photoplay's Gold Medals will take place February 11 at a brilliant dinner in the Embassy Room of The Ambassador, with George Murphy, one of the most beloved and respected men in Hollywood, as master of ceremonies. Among the hundreds of guests will be Hollywood's leading producers, directors, writers and players.

Before the dinner, the Lux Radio Theatre will present, at 9 P.M. EST, over the CBS radio network, a one-hour dramatization of the picture you voted the most popular of the year with the original stars in the roles in which they appeared on the screen.

Newsreels will cover the arrival of the many celebrated guests as well as the presentation of the medals. And Ralph Staub will again film this occasion as one of his popular short subjects "Screen Snapshots." Entitled "Hollywood Night Life," it is scheduled to be released to theatres beginning May 17th.

Following the presentation of Gold Medals a special award will be made to Cecil B. De Mille for his many brilliant contributions to the screen and, above all, for "The Greatest Show on Earth."

The Photoplay Gold Medal Award dinner is today one of the most important events on Hollywood's social calendar—as it should be—since among all the annual awards these alone represent the choice of you, the people, for whom movies are made.

To the winners, listed on the following pages, the editors of Photoplay Magazine offer their most sincere congratulations.

Fred Hamm

# PHOTOPLAY'S GOLD MEDAL

The final figures are in. From all over the nation you voted these the most popular performances and pictures of the year




**MOST POPULAR** picture: "Show Boat" thrilled new generations as it still does the old, proved nostalgic tunes never die. A Technicolor version of a beloved American classic, with Kathryn Grayson, Joe E. Brown, Howard Keel among many who contributed to its wide appeal




**MOST POPULAR** actor: Mario Lanza's voice and lusty charm gave unforgettable impact to portrayal of great singer "The Great Caruso"




**MOST POPULAR** actress: Doris Day's sparkle, singing and dancing in "Lullaby of Broadway," made her favorite leading lady of the year

# AWARD WINNERS FOR 1951

WHICH movie did you enjoy most in 1951?

What performances were your favorites?

The votes you cast for the most popular movie and performances, all through the past year, have been tabulated so that Photoplay's treasured Gold Medals may go to the most enjoyed movie and to the man and the woman who gave the most enjoyed performances.

The Gold Medal picture is:

"Show Boat."

The Gold Medal performances are:

Doris Day in "Lullaby of Broadway."

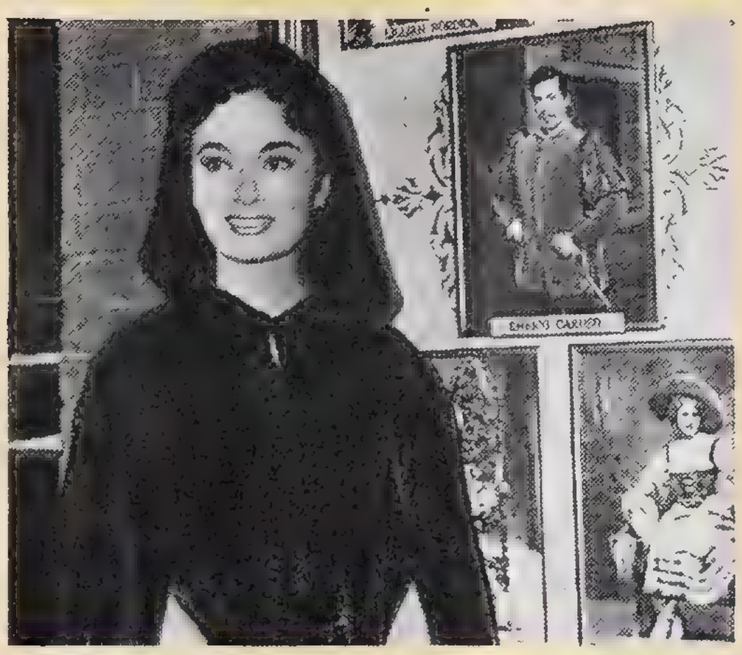
Mario Lanza in "The Great Caruso."

Hollywood receives many annual tributes. There are the Oscars which go to the motion picture and the stars chosen, on artistic merits, by all those engaged in the studios. Other awards are given by newspaper critics and magazine editors. Still others come from foreign lands. But Photoplay's Gold Medals are the only awards which represent the choice of the American movie-going public, those for whom movies are made.

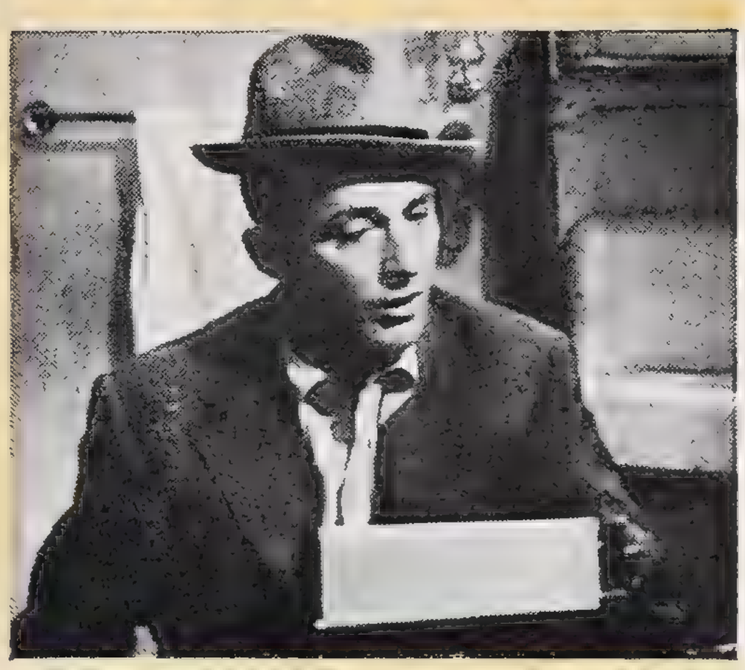
Actually, the movie and the stars winning the Gold Medals reflect the public's preferences so faithfully that they might be regarded as something of a national barometer. This year, for instance, both the winning picture and the winning performances illustrated the need all of us knew for entertainment that would make us forget our troubles. In every instance your votes indicated a preference for music and romance and the nostalgic American scene.

"Show Boat," a story of the Mississippi, features the long loved songs with which Oscar Hammerstein II and Jerome Kern enriched the original Edna Ferber story—"Old Man River," "Can't Help Loving That Man," "Only Make-Believe," "Bill."

Doris Day in "Lullaby of Broadway" was as appealing, hopeful and young as the favorite songs she sang: "Lullaby of Broadway," "Somebody Loves Me," and "Zing Went the Strings of My Heart." And in this movie, as well as



**ANN BLYTH,** a runner-up last year, scores again for "The Great Caruso" role



**BING CROSBY,** a favorite, marches ahead with "Here Comes the Groom"



**BETTE DAVIS** came back into high favor with public in "All About Eve"



**HOWARD KEEL** sang his way into all hearts as gay *Ravenal* in "Show Boat"



**AVA GARDNER,** for her hauntingly beautiful *Julie* in musical "Show Boat"



**GREG PECK**—on last year's lists—repeats again with "David and Bathsheba"




**SHELLEY WINTERS,** for poignant performance in "A Place in the Sun"



**RICHARD WIDMARK,** for convincing realism of his role in "The Frogmen"



**2. "A PLACE IN THE SUN,"** a tragedy of youth involving Monty Clift, Shelley Winters



**3. "THE GREAT CARUSO,"** a musical biography of a memorable singer's life, with Mario Lanza in title role, Ann Blyth as *Caruso's* wife



**4. "DAVID AND BATHSHEBA"** brought to vivid life one of the Bible's greatest love stories, starred Gregory Peck and Susan Hayward

# PHOTOPLAY'S GOLD MEDAL AWARD WINNERS FOR 1951

in the other movies in which Doris appeared in 1951, she proved she no longer is primarily a singing and dancing star but an actress who also can sing and dance.

Mario Lanza in "The Great Caruso" immediately staked his claim for a spot among the year's favorites. And, as time went on and this Technicolored story of the late Enrico Caruso's life—enriched with musical numbers like "Celeste Aida," "Ave Maria," "Pagliacci," "Last Rose of Summer" and "Because"—left the big first-run movie palaces and began playing neighborhood houses, Mario rapidly moved to first place.

This year, more than ever before, you were very definite in your choices, not only of the top winners but of those in the winning lists. And time and time again the performances you voted as favorites came from movies which were favorites too.

After "Show Boat" the pictures you most enjoyed, listed in the order in which you voted for them, were: "A Place in the Sun," "The Great Caruso," "David and Bathsheba," "An American in Paris," "All About Eve," "Bright Victory," "Here Comes the Groom," "Captain Horatio Hornblower" and "Father's Little Dividend."

The women's performances you chose above all others, listed alphabetically, were: Ann Blyth in "The Great Caruso," Bette Davis in "All About Eve," Ava Gardner in "Show Boat," Shelley Winters in "A Place in the Sun."

And your favorite men's performances, listed alphabetically, were: Bing Crosby in "Here Comes the Groom," Howard Keel in "Show Boat," Gregory Peck in "David and Bathsheba," and Richard Widmark in "The Frogmen."

"Show Boat," the Gold Medal picture, you will note, also scored two favorite performances, those of Ava Gardner and Howard Keel.

"The Great Caruso," which zoomed Mario Lanza into first place, not only ranked as the third most popular picture of the year but also put Ann Blyth in the favorite performance group.

"A Place in the Sun," the second most enjoyed picture, scored a favorite performance with Shelley Winters; "David and Bathsheba" with Gregory Peck; "All About Eve" with Bette Davis; "Here Comes the Groom" with Bing Crosby.

This year, to give the Gold Medal awards an even wider scope, the findings of Photoplay's critic and editors, box-office receipts and the opinions of readers were combined, together with the results of the annual poll conducted throughout the land by Audience Research, Inc. To tabulate all these evidences of favorite pictures and favorite performances required painstaking effort. But we believe the results, the most comprehensive expression of your preferences ever compiled, justify the endeavor.

In supporting the new personalities of 1951, you have been extraordinarily decisive. The actress who won your most enthusiastic support and so made the greatest gain in popularity is Mitzi Gaynor. The actor who topped all the rest in popularity gain is Tony Curtis. Not for many years, in fact, have two players moved ahead in any such spectacular manner.

Among the runners-up in the popularity climb were: Debra Paget, Piper Laurie and Debbie Reynolds—Tony Dexter, Howard Keel and Dale Robertson.

All told, it has been a good year. The Hollywood producers have outdone themselves to make good the slogan "Movies Are Better Than Ever." And you have responded to both pictures and performances with an enthusiasm that made it rewarding and exciting to tabulate the national vote for this year's Gold Medal Awards.



**5. "AN AMERICAN IN PARIS,"** Technicolor treat, with Gene Kelly and newcomer Leslie Caron in a romantic ballet



**6. ALL ABOUT EVE,"** a tongue-in-cheek story of the theatre, its rivalries and heartbreaks, with Anne Baxter, Gary Merrill, Celeste Holm, Bette Davis



**7. "BRIGHT VICTORY,"** a story of man blinded by war. Peggy Dow, Arthur Kennedy



**8. "HERE COMES THE GROOM,"** hilarious story of a newspaper man who took too much for granted and his fiancee, who nearly took—the wrong man. Jane Wyman and Bing Crosby match wits



**9. "CAPTAIN HORATIO HORNBLOWER,"** swashbuckling sea story with Greg Peck as daring captain who conquers the ocean and Virginia Mayo. Above, with Terence Morgan



**10. "FATHER'S LITTLE DIVIDEND,"** follow-up to "Father of the Bride," is tender, often hilarious story of a father's trials when his darling daughter presents him with his first grandchild



**When you don't know the party guests, should you —**

☐ *Plunge in boldly* ☐ *Pause at the doorway* ☐ *Hug the wall*

Before you cross a crowded room—of strangers—better get your bearings. Instead of anteloping in (only to flounder midway, flustered), pause at the door long enough to spy your hostess. Then beeline (but s-l-o-w-l-y) in her direction; she'll take over from there. And if it's "that" time, don't dismay. You'll be comfortable, confident—with Kotex. For Kotex is made to stay soft while you wear it; *holds its shape* for hours, what's more.

# Are you in the know?



**Which lipstick makes teeth look whiter?**

☐ *Blue-red* ☐ *Orange-red* ☐ *Brown-red*

Your uppers-and-lowers lack that alabaster look? Along with faithful brushwork, pucker-paint helps. To make teeth seem whiter, blue-red's the lipstick hue for you. And on sanitary protection days, learn what a difference it makes, poise-wise, to choose a "just-for-you" absorbency of Kotex. You'll see—when you try *all 3!* (Different sizes, for different days.)



**Know a quick pick-up for a wilted veil?**

☐ *A little light refreshment* ☐ *Waxed paper*

If you haven't time for ironing—try this trick: Slide the tired veil quickly back and forth on a lighted lamp bulb. It's a slick, last-minute way to crisp that glamour-wisp! Of course, to outwit *calendar* emergencies, you're smart to buy Kotex—in advance. With that special *safety center* you get *extra* protection that perks up your confidence, revives your poise!

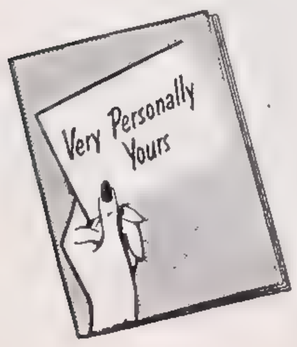


**If your tootsies tangle, what to do?**

☐ *Shun school shindigs* ☐ *Insist it's your fault*

You step on his feet and you say "I'm sorry." If he gallantly takes the blame, no need to contradict him—nor shy away from future shindigs because you misstep now and then. Relax. Practice. You'll soon follow smoothly. And even at certain times, "watching eyes" needn't worry you. Because Kotex has *flat pressed ends*, there's no revealing outline!

## More women choose KOTEX than all other sanitary napkins




**Want to get "certain" facts *straight*?**

☐ *Ask Sis* ☐ *See a librarian* ☐ *Read "V.P.Y."*

Hazy about what happens and why—at "that" time? Read "Very Personally Yours"—the new, *free* booklet filled with easy-to-understand facts, plus lively illustrations (by Walt Disney Productions). Hints on diet, exercise, grooming . . . do's and dont's a girl should *know!* Send for your copy today. FREE! Address Room 42, 919 North Michigan Avenue, Chicago 11, Illinois.




KOTEX IS A REGISTERED TRADE MARK OF THE INTERNATIONAL CELLUCOTTON PRODUCTS COMPANY

**An abandoned baby cried—and far away in Hollywood,**

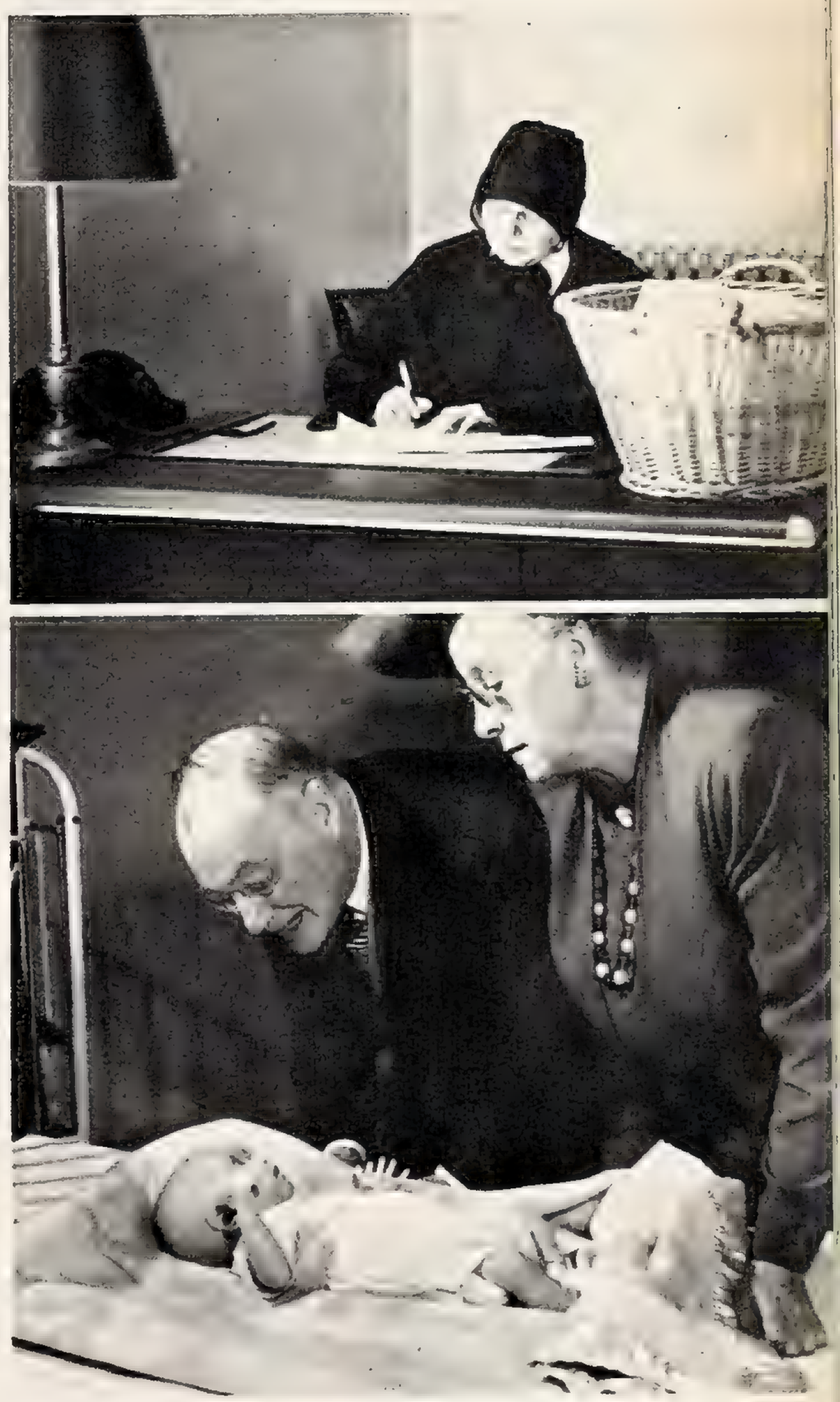
**Mario Lanza, listening, let his heart dictate**

**the way he should go**

ON THE NIGHT of September 11th, in Beverly Hills, Mario Lanza's two little girls were put to bed. With laughter, with prayers and the love that is every child's birthright. Their father sang them a lullaby, gentling his big voice to the tiny ears. Their mother brushed the soft cheeks in a final kiss. Arm in arm, Mario and Betty Lanza went down to the lamp-lit living room at peace in the sense that their children were sheltered and safe.

That same night, three thousand miles away from Hollywood, in Pittsburgh, a figure slipped into an apartment house and left in the vestibule a new-born baby boy. With prayers, perhaps, but certainly not with laughter. With love, perhaps, confused by pain and despair. Lips may have brushed the soft cheek before the figure fled. Or maybe not. For the child was sheltered only in a sheet—and not very safe.

Several days later, Betty Lanza looked up from a letter she was reading— (*Continued on page* 96)



**AT TOP,** Sister James Regis receives the baby into the Roselia Foundling Home. Below, Betty's Aunt May (with husband Joseph Wilkinson) looks at baby whose future she secured with her letter to Betty and Mario



*in the name of*

# LOVE

By IDA ZEITLIN

*Photograph by Peskin: Tony's in "Hear No Evil"*

# tony CURTIS

*Robin Hood in a turtleneck sweater . . . Gershwin music on harmonicas . . . sentiment with a wisecrack . . . moonlight sail on a ferry boat . . . be-bop and old-world charm*

# june HAVER

*Angel in spangles . . . a rain-washed spring morning . . .*
*the Swan Lake ballet . . . youth meeting life on its*
*own terms . . . pink and white bonbons in a crystal bowl*

*Photograph by Hesse: June's in "The Girl Next Door": Daphne gown designed by Durazzo*



# LIFE IS FOR LIVING

BY RUTH WATERBURY



**THE KAPPELHOFF** kids, Paul, 6, Doris, 3, pose for the "pony man," outside Cincinnati home

**She could face poverty and heartache —but not defeat. For always, Doris Day, Photoplay's Gold Medal winner, had to succeed—for somebody else**



**AT FIFTEEN,** Doris was well on her way professionally as featured singer with Les Brown's band

I WAS THERE when Doris Day received the news that she had won the Photoplay Gold Medal as the most popular actress of the year.

For a moment she sat quite still, in shocked disbelief. Then tears swam in her round blue eyes and her cheeks flushed with excitement. "I've won this just for entertaining people?" she asked.

"You probably won it for bringing them happiness," I said.

The tears in her eyes were happy tears but now her look grew very serious and introspective. "No," she said, "you can't bring people happiness. I want all my pictures to be entertainment and I'll never talk about art or doing anything 'different' and 'serious.' I hope my pictures can make people forget their troubles and start dreaming wonderfully. But happiness is something much more than that. Happiness is (*Continued on page* 45)



**DORIS,** guesting on Bob Crosby's CBS "Club 15" show. She sang with his Bobcats at 17

**HOLLYWOOD'S** sunshine girl: Doris Day's next, "The Big League"



# LIFE IS FOR LIVING



**DORIS,** in early twenties, knew no one when she went to Hollywood to make "Romance on the High Seas" with Jack Carson



**AFTER** several fluffy roles, Doris went dramatic in "Young Man with a Horn" with Kirk Douglas



**FOR** "Lullaby of Broadway" with Gene Nelson. Doris gets the Photoplay Gold Medal



**SHE CONTINUED** popularity score in "On Moonlight Bay" with co-star Gordon MacRae



**AS COMPOSER'S** wife, Doris scores in "I'll See You in My Dreams" with Danny Thomas




COVER GIRL

something that every person has to earn personally and learn personally."

She paused and then she smiled that radiant, openly honest Day smile. "Today I'm just about the most fortunate and happy person alive," she said. "I've treasures that are beyond all price—my husband, my son Terry, my mother, my work and my faith. But there have been times in my life when I couldn't see how I could go on one day longer—and other times when I felt I'd never really laugh again. If I hadn't had the responsibility of my son. . ."

There were times like this for Doris Day:

The manager of Station WLW in Cincinnati looked incredulously at the pretty blonde girl before him. He was so charmed by her youth and personality that he (*Continued on page* 87)



**RATHER** than leave Terry, Doris once took less pay. But now they both have Marty





**DORIS** received news she'd won Gold Medal, with tears. "I've won this just for entertaining people?" she asked

VALESKA

Photoplay Magazine

# Pin up #12

color picture by Smith and Fink



Marge and Gower Champion

# *mr. and mrs. DARLING*

**BY FREDDA DUDLEY**



**Meet the hatchet man and the gum-drop girl, who stepped out to become Hollywood's cutest couple—those dancing Champions, Marge and Gower**

GREAT love stories are supposed to begin with the measure of a waltz, or a fire crackling in a mountain cabin while outside it snows. That's the way the books tell it.

Practically nowhere can you find romance invested in three stacks of gum drops and a well-seasoned primitive axe. Yet, consider the case of a boy named Gower Champion and a girl named, at the time under discussion, Marjorie Belcher.

Both were students at Bancroft Junior High School, and both were struggling with the final history project for the school year. Being farsighted, Gower had planned his masterpiece, a stone-age battle gadget, some months in advance.

Other students had given their all to the project. There was an entire medieval castle carved from soap. There was a log cabin made of scorched popsicle sticks. Pretty impressive display, all things considered.

Gower was viewing these efforts with mingled envy and amazement when he felt a tug at his sleeve. The small, brown-eyed doll named Marge Belcher, having gained his attention, motioned him to a (*Continued on page* 97)



**"BUTTERBALL!"** his friends said. But Gower didn't see her that way! He and Marge are in "Lovely to Look At"



# Show your

**Give yourself new excitement —spark your personality with colors to match your mood!**

**BY VICKY RILEY**





SMITH

## Mona Freeman

*Mona Freeman sparkles in red, shudders when she has to wear purple . . . And there's a reason! Mona's next is "Hear No Evil"*

## Barbara Stanwyck

*Barbara Stanwyck owns dozens of sweaters in every shade but brown . . . The reason goes back to Barbara's childhood. Her next picture is "The Man with a Cloak"*

FINK AND SMITH





BEAUCHAMP



## Elizabeth

*Bright colors may set off Elizabeth Taylor's dark beauty but she feels*

# Colors

WHEN you claim you just "can't stand to wear orange," it is no flight of fancy. Neither is it a silly notion when you insist "red does something to me, particularly at a party full of unattached fellows."

Don't take our word for it. Take Edith Head's—Edie, who has been dressing (*Continued on page* 80)

GLOBE



## Taylor

*loveliest when she wears periwinkle blue. Elizabeth is in "Ivanhoe"*



FINK AND ORNITZ

## Corinne Calvet

*Purple accentuates the positive for Corinne Calvet . . . She doesn't feel nearly as dangerous in pale pink, blue or brown! Corinne's in "Sailor Beware"*



## Eleanor Parker

*Eleanor Parker looks charming in yellows, greens and pastels—but she's a different girl when she wears red, white or blue! Eleanor is in "Scaramouche"*

ORNITZ





# HOLLYWOOD'S MYSTERY



**JEAN PETERS**
**in "Viva Zapata"**

# GIRL

## By HEDDA HOPPER



**Jean Peters lives in a plain little rented house, sews her own clothes, is rarely seen with men—but wears an emerald as big as a rock on her left fourth finger!**

JEAN PETERS, Hollywood's mystery girl, lives in a plain little rented house with the sort of furniture that goes with such houses.

She doesn't drive a flossy car.

She never has attended a premiere. I've never met her at a night spot. Nor have I ever seen her dining in quiet corners with various beaus.

She owns neither an ermine nor a mink, considered practically a uniform for such a successful star as she must be counted after "Viva Zapata."

However, Jean does own a very handsome emerald, and she wears it on the fourth finger of the left hand. This ring caused considerable speculation when she was gifted with it in 1947. It still does.

"How about your emerald?" I asked.

"I like rings," Jean answered. "I have a sapphire and diamond ring also."

More than this she (*Continued on page* 100)



**NO MYSTERY** when she arrived in Hollywood as campus popularity contest winner, Jean now lives with aunt. leaves parties alone in chauffeur-driven sedan

SECOND CHANCE TO

# WIN PHOTOPLAY'S

**Get in—and win! Once again Photoplay offers you the chance of your acting**

**STUDENTS** are given chance to appear on school's weekly television shows on Pasadena Station KTTV

**IN** Dr. Helmuth Hormann's class, students learn the importance of stage positions



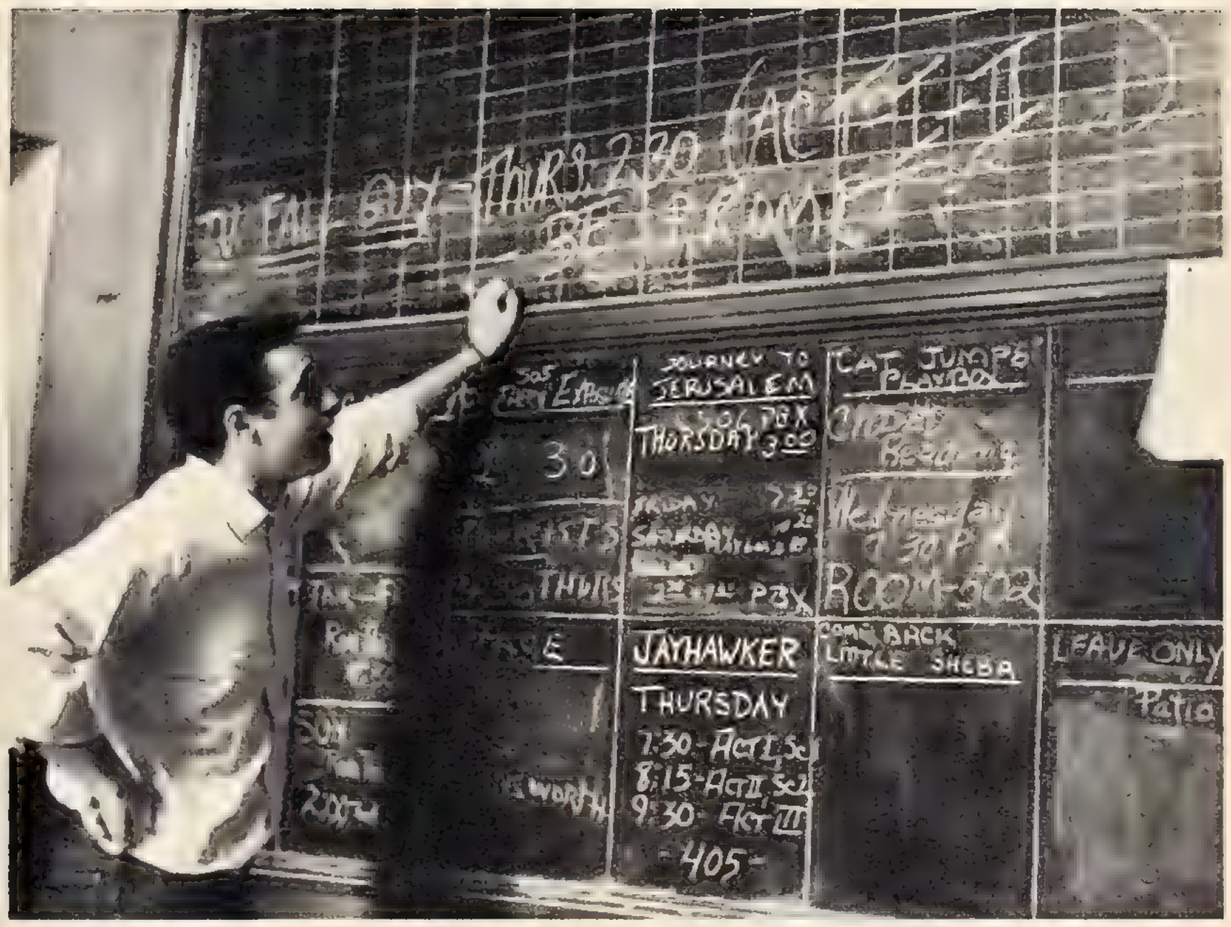
# SCHOLARSHIP CONTEST

**lifetime—the opportunity to study at Hollywood's famed Pasadena Playhouse** BY KATHERINE PEDELL

**PLAYERS** are posed for action. There's no time for cuts when a movie or television show starts rolling



OTOGRAPHS BY ORNITZ AND SMITH




**CALL BOARD** reflects the hectic life of the school, where five theatres keep the students hopping—to rehearsals!

Now, with Photoplay's first talent search a success beyond all dreams, we proudly announce the Photoplay Scholarship Contest for 1952. Once again, the winner will receive a two-year scholarship at the most famous of all dramatic schools, the Pasadena Playhouse, College of Theatre Arts. The prize will cover tuition, room, board, all meals not included in the board, student fees, books and transportation plus an allowance of $5 a week for spending money—all for a period of two years.

If you want to be an actress, this is your opportunity!

Fill out the enrollment blank on this page! Attach to it the information requested on page 94!

Tear off and mail with answers to questionnaire on page 94, to: Photoplay Scholarship Contest, Box 1811, Grand Central Station, New York 17, N. Y.

## ENROLLMENT BLANK

Please enroll me in the Photoplay Scholarship Contest. I agree that should I win the two-year scholarship to the Pasadena Playhouse, College of Theatre Arts, I will comply with all student rules and regulations in regard to general conduct, hours, meals, health, studies and other items as set forth by the College. I will maintain to the best of my ability a satisfactory rating in my dramatic work and all academic studies required by the College.

(please type or print clearly)

Name .....

Address .....

City ..... State .....

Name nearest major city ..... State .....

Distance of above from your home .....

School last attended ..... Years .....

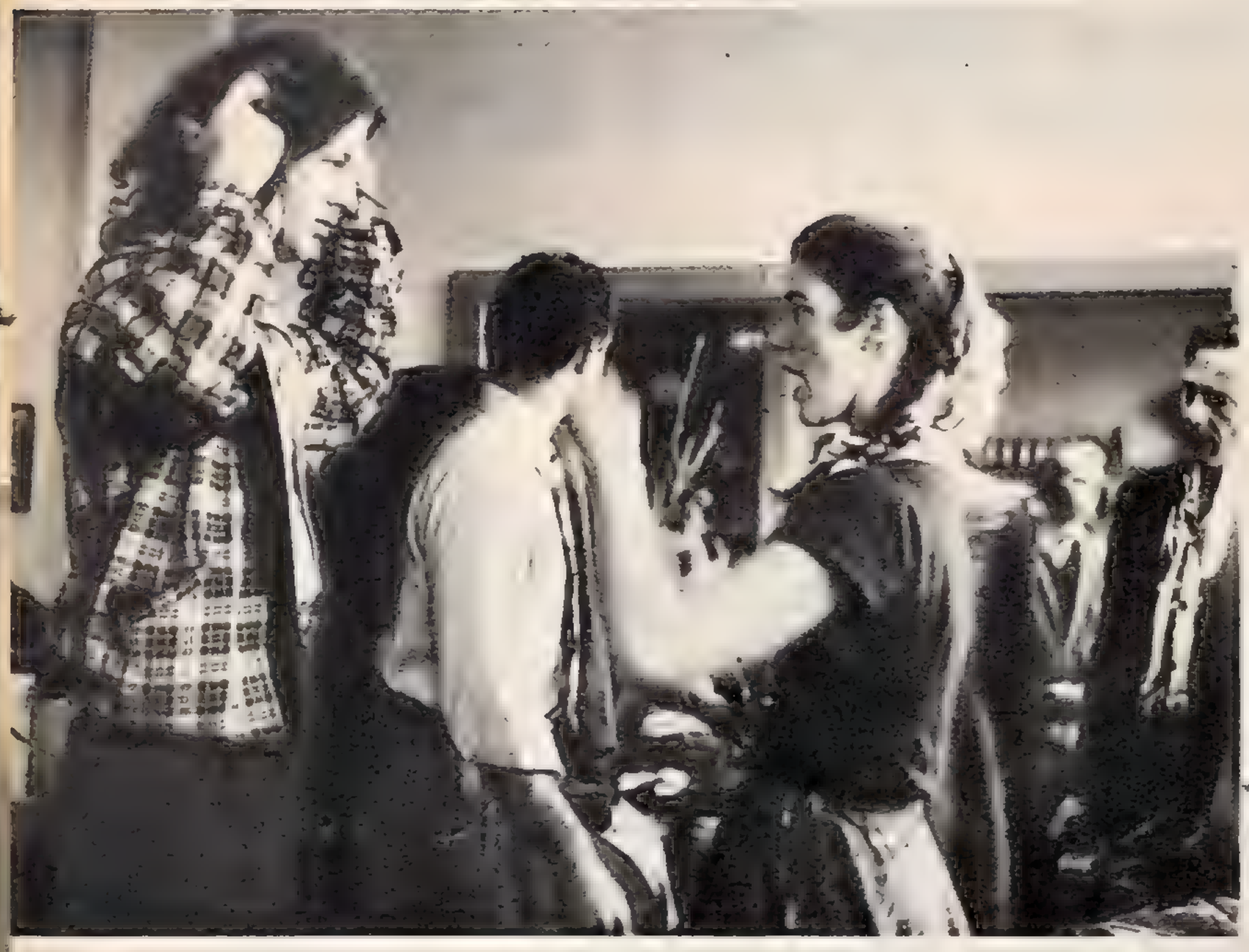
Date of High School Graduation .....

Date of birth ..... Month ..... Year ..... Today's date .....

Signature .....

SECOND CHANCE TO

# WIN PHOTOPLAY'S SCHOLARSHIP CONTEST



**STUDENTS** can't say they haven't a thing to wear—for a play. School wardrobe room is stocked with thousands of dollars' worth of costumes, stage accessories



**CLASSROOMS** are rarely empty for long. Even after class, students stay on for rehearsals or to discuss the new things that they have learned in the day's classes



**WILLING** hands help Photoplay's '51 winner, Virginia McGuire, fix skirt for forthcoming production



**NEWCOMERS** soon lose that first "homesick" feeling in the friendly atmosphere of the girls' dorm and enjoy the long gab-fests and exciting theatre talk

**FAVORITE SPOT** with everyone is the Patio Players Fountain and shady courtyard around it. Many come here to put on impromptu rehearsals

Mail them together, before April 15, 1952, to: Photoplay Scholarship Contest, Box 1811, Grand Central Station, New York 17, N. Y.

To enter this contest you need only a high school diploma or to be a member in good scholastic standing of the current graduating high school class. You must also be under twenty-five years of age on June 1, 1952.

To win this contest, you need only talent. Neither beauty nor dramatic training matters. If you are talented, Photoplay will find you—first through your letters, then through your voice recordings and finally through auditions which will be held next August in about one hundred cities throughout the country.

The three finalists chosen from these auditions will be invited to visit the Pasadena Playhouse early in September. Photoplay will (*Continued on page* 93)



**CALIFORNIA** sunshine streams through the windows of the sunroom in the girls' dorm, Hale Hall. It's a wonderful spot to relax in a rarely quiet moment!

ELSA MAXWELL SAYS

# *without their women*

# MEN





**BROD CRAWFORD,** top, won't even talk about the time he and wife Kay separated. Jeff Chandler, below, will tell anyone how miserable he was without Marjorie!





"**WHERE** do I live?" Bob asks. "Wherever I unpack my bag for a night, a week or a weekend." George Sanders, temporarily separated from Zsa Zsa, is smart enough to know how important a wife can be and worldly enough to search for the kind of woman he wants

# ARE LONELY

**THIS TEST,** our author says, would prove her point about Hollywood men




**Hollywood examples of what happens to a husband when there's no longer a wife in his life**

DIVORCED MEN in Hollywood—in spite of the existing impression to the contrary—have a thin time of it. Very rarely does freedom materialize as the sweet wine men dream about in their connubial twin beds. I know! The men themselves have told me!

Robert Taylor and I came back from Europe on the *Queen Elizabeth*. If ever a man was ready to kiss and make up and promptly move his things—scattered to the four winds, some at his club, some at his mother's house and some packed in suitcases in friends' garages—back into the drawers and closets of the old double bedroom, it was Bob. I really looked for a reconciliation. But Barbara Stanwyck's friends tell me that, fond of Bob as she is, for her there can be no going back. She was, it seems, too deeply hurt by the Lia di Leo episode. The pity is that Bob ever let Barbara visit him in Italy, to the further detriment of her pride. He let her do this, I think, among other reasons, because—separated for many months while he made "Quo Vadis" in Rome and she worked in the Hollywood studios—he plain wanted to see her. Once Bob realized that Barbara might forgive but that she never could forget he turned again towards Europe, rather than spend the holidays alone in Hollywood.

What will happen now is anybody's guess. I predict Bob, forty years of age now, will marry (*Continued on page* 74)





**CLIFTON WEBB** would not be such a confirmed bachelor if he didn't live with his mother, Maybelle. All the things marriage, a wife and a home connote are the very things Monty Clift doesn't want—yet!



**SEVENTEEN**—and head over heels in love with Greg Bautzer



**BUT** something went wrong. Artie Shaw caught her heart on rebound. Four months later



. . . **THEY** parted. Tony Martin sparked a new lovelight. But their romantic note fell flat



**HER** marriage to Steve Crane brought a child—but not happiness. This time Steve was hardest hit

# HER HEART IS SHOWING AGAIN

**BY WYNN ROBERTS**

**With Lana Turner, as always, now's the time to fall in love. And yesterday's heartaches are forgotten in her new romance**

LANA TURNER and Fernando Lamas were the most dazzling sight at the brilliant Hollywood premiere of "An American in Paris." As they walked down the reproduction of a Paris Boulevard into which the courtyard of Hollywood's Egyptian Theatre has been turned, there was, between the golden little Turner girl and the tall, slim, worldly Lamas, that electric something that a movie camera or a news camera senses instantly. And good reporters too.

A hundred flashguns went off at that second. A half-dozen top reporters rushed forward. The secret that Metro-Goldwyn-Mayer had been trying to keep was out.

To its eternal credit, M-G-M loves its stars and tries to protect them against their own indiscretions. And even on that evening, it still tried, valiantly and ineffectively.

"Oh, you know how these premiere twosomes are," the Metro boys laughed. "They're meaningless." (*Continued on page* 83)



**HER** romance with Turhan Bey was stormy. It couldn't have lasted . . .



. . . **AND** didn't. Lana's susceptible heart leaped to Vic Mature's charm. Then along . . .



. . . **CAME** Ty Power and for a year Lana was happy—until his European trip changed romantic picture. Then . . .



. . . **LANA** became Mrs. Bob Topping—but not for keeps, as she had hoped



**LANA WENT** back to work—on "The Merry Widow" set. And between Hollywood's golden girl and the darkly handsome Fernando Lamas an electric something flashed. And Lana was in love again!

# WOLF CALLS

BY EDITH GWYNN




GRAYBILL




ALBIN

**Maybe some of these sound familiar—but if you think you wouldn't fall for them, you're smarter than the Hollywood girls who do!**




BLACKWELL

FINK AND SMITH




FINK AND SMITH




MEN HAVE BEEN pulling lines with girls ever since girls began pulling lines with men. Nothing new about the practice. But sometimes the technique is new. And sometimes it's amusing.

Like the time Farley Granger first went after Shelley Winters' evenings—or mebbe after Shelley's winter evenings—and used a unique approach. He gifted Shelley with three blouses, on the pockets of which were painted "Monday," "Wednesday" and "Friday" respectively. With them came his note which read: "And what are you doing Tuesday, Thursday, Saturday and Sunday?"

Kirk Douglas must know every datable girl in town by now. Yet, with about four girls to every eligible man in Hollywood, he calls up girls he doesn't even *know* for dates! Maybe he gets his kicks thinking the girl on the other end of the wire will be impressed when he tells his name, that she'll just swoon for joy at the thought of joining him. Sometimes it works—sometimes not. (*Continued on page* 92)



**THE PRESSMANS** sit and sun the year around on porch, facing south. Sides have glass walls, sliding glass doors



**PAINTING ON** alcove wall hides projection machine. Panels on opposite wall open to reveal movie screen



# English with a French Accent

**BY LYLE WHEELER**

*Art Director, Twentieth Century-Fox Studios*

**Catch the glow of Claudette Colbert's Georgian home and you'll really be living in style**

CLAUDETTE COLBERT and her husband, Dr Joel Pressman, live in just the kind of house you think a movie star should have. It's big, beautiful and gracious and located in Holmby Hills. But, despite its size, you can glean decorating hints from it since basic rules apply to all homes, small or large.

You can borrow a color scheme right from the playroom. "It's really the room we live in," says Claudette. "The actual living room is more of a drawing room, much too formal for daily use."

At one time the playroom was styled after an English taproom. But Claudette and her husband, growing tired of the waxed paneling, had it bleached and sandblasted to give the fine grained magnolia wood a rich creamy white velvety texture. The deep-piled beige chenille rug has the same velvetlike quality. Black floors offer sharp contrast, and are much more (*Continued on page* 76)

**BACKGROUND** for color—black floors, beige rug, bleached walls

**CLAUDETTE TOOK** colors from a print—red, green, gray and beige —built living room around them

PHOTOGRAPHS BY DE GENNARO





**WHEN ROBERT TAYLOR** kissed "His Brother's Wife," he stopped putting on an act with the star, Barbara Stanwyck

**IF DICK BASEHART** had turned down "House on Telegraph Hill," Valentina Cortesa might have wed somebody else





**DAN DAILEY** and June Haver were just friends on the lot—until "The Girl Next Door" brought them closer—to romance

# It's only make believe-



**IT WAS** the love scenes in "The Fountainhead" that sparked the rumors about Gary Cooper and his leading lady, Pat Neal



**CARY GRANT** took his cue from the title when he made "Every Girl Should Be Married" with Betsy Drake

# sometimes

## Watch those love scenes, says Sheilah. You may be getting a preview of a new romance!

BY SHEILAH GRAHAM

"I LOVE YOU," murmured Montgomery Clift.

"And I love you," replied Elizabeth Taylor, brushing his ear with softly parted lips.

"Cut and print it!" shouted director George Stevens. As Monty walked to his dressing room on the set of "A Place in the Sun," he whispered to a pal on the sidelines, "I can't stand that girl."

Exactly one year and three months later, Mr. Clift was holding hands with Miss Taylor in New York, and telling friends, foes and columnists, "Elizabeth is everything (*Continued on page 85*)



PHOTOPLAY

# FASHIONS

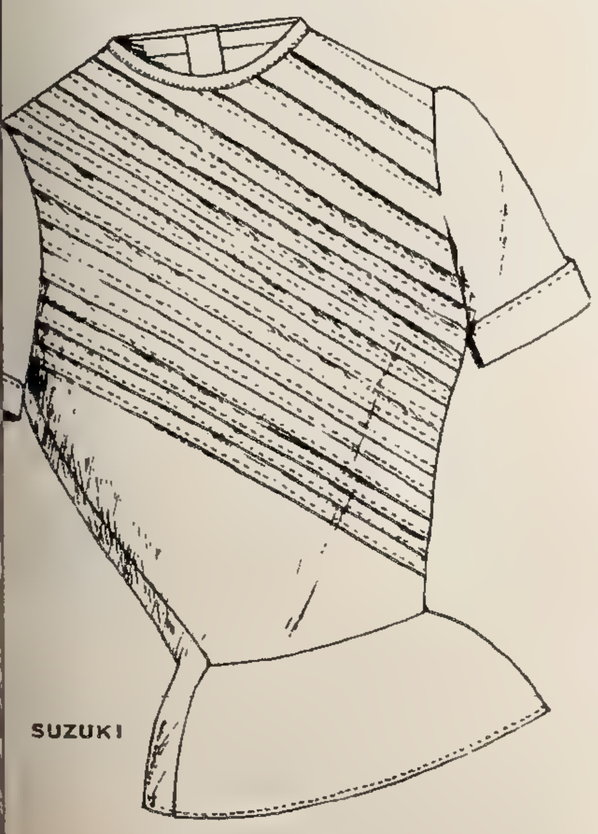
## the Suit case



Cyd Charisse, left, of M-G-M's "The Wild North" models a suit that would put spring into any girl's step. Of worsted sheen gabardine, the easy, charming bolero has long sleeves and keyhole notch collar. Two half-moon pockets add interest at the sides. Graceful flared skirt has panel pleats and rustles with its taffeta lining. By the House of Swansdown, it comes in beige, peacock blue, navy or red. Around $60.00, 8-16, at stores listed on page 71. Betmar hat, brilliant pin by Kramer, Companion bag

Sally Forrest, right, of Universal-International's "The Strange Door," shows off the perky lines of a suit in Dan River's striped Rivercord. Boxy jacket and full swing skirt have a youthful flare—will be just as crisp and charming in summer. By Ben Gaynes, in blue, red, green, brown, gray and purple stripes on white ground, 7-15, 8-16. $25.00 at Wm. H. Block, Indianapolis, Ind., Strawbridge & Clothier, Philadelphia, Pa. Hat by Dani, Superb gloves, bag by Town and Country

PHOTOGRAPHS BY ENGSTEAD



SUZUKI

To wear with suits—a nylon or crepe blouse, left, with diagonal tucks. The front seamed waistline keeps it in place. By Alice Stewart, $7.95, in variety of colors

FOR STORE NEAREST YOU WRITE DIRECT TO MANUFACTURER LISTED ON PAGE 71

# THE SUIT CASE





PHOTOGRAPHS BY ENGSTEAD

Mona Freeman, left, of U-I's "Hear No Evil," models feminine dressmaker suit in navy blue sheen gabardine. Fitted jacket is padded at the hipline, skirt is flared. By Donnybrook, 9-15, it comes in other colors. $45.00 at Oppenheim, Collins & Co., New York, N. Y., and Gimbel Brothers, Philadelphia, Pa. Debway hat. At right, Jane Greer of Twentieth's "Down Among the Sheltering Pines," wears a classic suit in doeskin flannel. Longer jacket, slim skirt, have that special Rosenblum tailoring. A suit for town or country, the price is just right—$39.95. In sizes 10-20, regular and petite, it comes in several colors. At Saks 34th, New York, N. Y. and Famous Barr Co., St. Louis, Mo. Sally Gee scarf, Samsonite luggage, Agnew earrings

FOR STORE NEAREST YOU WRITE DIRECT TO MANUFACTURER ON PAGE 71

see
yourself
in

Again Awarded
the Fashion Academy
Gold Medal

# Luxite at far less than you'd expect to pay

Breath-taking nylon tricot lingerie . . . the kind that makes you look and feel glamorous . . . but costs so surprisingly little. These Luxite beauty-makers are all-nylon, have double nylon mesh ruffles and trim, fine French picot edges. Luscious pastels.

sizes 32-42. Slip $4.95. Gown $6.95.

at your favorite store

Luxite

FINE LINGERIE

® HOLEPROOF HOSIERY COMPANY, Milwaukee 1, Wis. • In Canada: London, Ont. • World-Famous Men's Socks • Luxite Lingerie and Hosiery • Nappers—All-Nylon Slippersocks

# PHOTOPLAY PATTERN OF THE MONTH



An intriguing ensemble that can double as a dress or suit. Eye-catching panels give a stole-like effect to the sleeveless jacket which, worn separately, would be a sparkling addition to other dresses. The slim dress, with carefully designed details at neck and three-quarter sleeves, flattering to the figure, is wonderfully easy to make



Photoplay Patterns
Box 229, Madison Square Station
New York 10, New York

Enclosed find fifty cents ($.50) for which please send me the Shelley Winters "Meet Danny Wilson" pattern #8 in size 10-12-14-16-18-20.

Name..... Size.....

Street.....

City..... State..... Age....

NOTE: For speedy delivery, enclose five cents extra for special handling.

ENGSTEAD



*Shelley Winters wears the original ensemble designed by Bill Thomas for her to wear in Universal-International "Meet Danny Wilson"*

WHEREVER YOU LIVE YOU CAN BUY

# PHOTOPLAY FASHIONS

If the preceding pages do not list the stores in your vicinity where the Photoplay Fashions are sold, please write to the manufacturers listed below:

**House of Swansdown suit**
500 Seventh Ave., New York, N. Y.

**Rosenblum suit**
1407 Broadway, New York, N. Y.

**Ben Gaynes suit**
500 Seventh Ave., New York, N. Y.

**Donnybrook suit**
500 Seventh Ave., New York, N. Y.

**Alice Stuart blouse**
525 Seventh Ave., New York, N. Y.

**Companion bag**
34 West 33rd St., New York, N. Y.

**Town & Country bag**
350 Fifth Ave., New York, N. Y.

**Superb gloves**
240 Madison Ave., New York, N. Y.

**Betmar hat**
1 West 39th St., New York, N. Y.

**Dani hat**
15 West 39th St., New York, N. Y.

**Debway hat**
42 West 39th St., New York, N. Y.

**Sally Gee scarf**
240 Madison Ave., New York, N. Y.

**Kramer pin**
48 West 37th St., New York, N. Y.

**Samsonite luggage**
Schwayder Bros.
1050 South Broadway, Denver, Colo.

---

**The following stores carry the House of Swansdown suit:**

| | |
|---|---|
| Atlanta, Ga. | Davison, Paxon Co. |
| Baltimore, Md. | Hutzler Brothers |
| Chicago, Ill. | Morris B. Sachs |
| Columbus, O. | Roberts |
| Dallas, Tex. | Titche Goettinger Co. |
| Denver, Colo. | Gano Downs Co. |
| Pittsburgh, Pa. | Frank & Seder |
| St. Louis, Mo. | Scruggs-Vandervoort-Barney, Inc. |
| St. Paul, Minn. | Schuneman's |
| Toledo, O. | Lamson |

**For other stores write directly to manufacturer**




**Only one soap gives your skin this**

*Exciting Bouquet*

**And Cashmere Bouquet is proved extra mild . . . leaves your skin softer, fresher, younger looking!**

Now Cashmere Bouquet Soap—with the lingering, irresistible "fragrance men love"—is proved by test to be *extra mild* too! Yes, so amazingly *mild* that its gentle lather is ideal for *all types* of skin—dry, oily, or normal! And daily cleansing with Cashmere Bouquet helps bring out the flower-fresh softness, the delicate smoothness, the exciting loveliness you long for! Use Cashmere Bouquet Soap regularly . . . for the finest complexion care . . . for a fragrant invitation to romance!




**Cashmere Bouquet Soap**

*—Adorns your skin with the fragrance men love!*



*Beautiful Hair*

# BRECK

THERE ARE THREE BRECK SHAMPOOS
FOR THREE DIFFERENT HAIR CONDITIONS




A Breck Shampoo will help bring out the natural beauty of your hair. There are three Breck Shampoos. One Breck Shampoo is for dry hair. Another Breck Shampoo is for oily hair. A third Breck Shampoo is for normal hair. When you buy a shampoo ask for the Breck Shampoo for your hair. A Breck Shampoo will clean your hair thoroughly, leaving it soft, fragrant and shining.

*The Three Breck Shampoos are available at Beauty Shops and wherever cosmetics are sold.*

JOHN H BRECK INC · MANUFACTURING CHEMISTS · SPRINGFIELD 3 MASSACHUSETTS
NEW YORK · CHICAGO · SAN FRANCISCO · OTTAWA CANADA



**DON'T BE** fooled by that distant look—he's keeping his distance because he's scared!



**BY JOAN CRAWFORD**

Star of "This Woman Is Dangerous"

# If you want to be charming

I DON'T KNOW what it is about boys, but from the letters I've been getting you'd think that they devote all their male energies to scaring the girls to death—particularly in the high school set.

Confidentially, I think boys keep a safe distance and wear a forbidding look because they're scared to death themselves and don't want to show it—but whatever the reason, something has to be done. The time has come at last when mothers have relented and said okay to a little lipstick and some moderately high heels, and to parties with boys. For parties with boys, you gotta have boys.

So come on, fellas, warm up and be friendly. There's a school dance next Friday night. Ask that girl you've been admiring secretly for so long, and when you get her there, for heaven's sake talk to her, and dance with her, and don't leave her on the wallflowers' bench while you flee to the bull session in the men's cloak room.

## So Hard To Be Happy

As for you girls who have been writing me your woes: You have some jobs to do, too, if you want to break up this teen-age ice jam.

Gail, you say: "I never seem to get along well with the boys. I watch the other girls who seem to be quite popular and try to act like them, but it never seems to work out."

Do you really think, Gail, that (*Continued on page* 102)



**WHY LOOK** down on the fun? Get in on the ground floor if you want to meet a modern Romeo

(*Continued from page 57*)

again. "I'm very lonely, Elsa," he told me. "Where do I live?" He repeated my question with a crooked smile. "Wherever I unpack my bag for a night, a week or a weekend."

While in Hollywood Bob flew a great deal, in his white twin-engined Beechcraft. Literally and symbolically he got away from it all.

He had no fun in London, where he made "Ivanhoe" with Elizabeth Taylor. "No dates at all?" I asked. He shook his head. "We worked hard. Often when I finally get back to my hotel at night I would have dinner alone in my room."

Bob must wonder, too, about his old dream of retiring to a farm. The way he dreamed it, Barbara would have been there. With her, over many years, he had struck down roots of friendship and congeniality and it could have been a good life. Whether he eventually marries Lia di Leo, presumably the cause of his marriage break-up, or someone else, his chances of finding happiness on a farm—even retiring to a farm—certainly aren't too good.

I'D LIKE to play the game, illustrated on page 57, with Hollywood's divorced men. I'd like to ask them to use the four forms as often as necessary to make a design, and place my bet as to which of these symbols they'd most often use. I would, I think, win this bet, hands down.

Even the men who want "out" aren't happy when they get it. Take Gary Cooper. Recently Gary spent several weeks in a New York hospital. Ulcers! Ulcers, the doctors now advise, are induced by tension and unhappiness. Moreover, night after night, from his hospital bed, Gary telephoned—his wife, Rocky. It's even possible they will be reconciled by the time you read this.

If Gary, who was a bachelor for a long time, who has a charming way with the ladies, who even now is reported as *the man* in Pat Neal's heart, is lost—no further proof is needed that bachelor apartments or suites at a club aren't nearly as satisfying as the boys, cozy and snug at home, expect they will be.

I've visited Hollywood gentlemen, divorced or in the process of being divorced, at their bachelor apartments and their clubs. I've heard their phones ring and ring and ring. . . . I've been surprised, too, at the ladies who were doing the calling. Invariably you can tell by a gentleman's reaction how long this sort of thing has been going on. The first week or two the telephone bell puts a real gleam in his eyes. After about a month he doesn't exactly leap to answer the darn thing. And after six months he lets it ring or has his number changed or gives up having a telephone—as I understand Dan Dailey has done—so he can sleep or brood in peace.

Some men get along very well without a wife. Monty Clift, for instance, and Marlon Brando and Clifton Webb. . . .

The last thing on earth Monty seems to want, in spite of the best efforts of the most attractive girls to show him the error of his ways, is anyone to look after him. Monty—a rebel about something, perhaps the routine of his life as a child—is quite content to look after himself, to go to bed at 6 A.M. if he happens to want to sit up all night talking or dancing or forgathering with congenial souls at some intimate cafe . . . to throw a few duds into a duffle bag on a sudden whim and set sail for any distant port that beckons his imagination. All the things that marriage, a wife and home connote are the very things Monty *doesn't* want—not yet, anyway.

Marlon Brando hankers for pretty much the same pattern of life as Monty. But being more romantic and impulsive and emotional than Monty, who's a very cool proposition, Marlon may well be swept off his course by a girl with sloe eyes or beautifully turned legs or a provocative voice.

Clifton Webb never will marry while his mother lives. But should he ever lose Maybelle—who gives him many of the things a wife gives a man—I think there very soon would be a Mrs. Clifton Webb.

THERE are other men, like George Sanders, smart enough to know how important a wife can be, who are also worldly enough to make a careful search for a woman who has the most to offer in the kind of life they, above all, want.

Shortly after George Sanders was divorced from his first wife, I met him at a Hollywood party. "I will be in New York next month," he told me, aware I shortly was going East, "and I hope you will make it possible for me to meet some of your friends."

"Which friends?" I asked, curious.

He did not hem or haw. "Barbara Hutton," he said. "Or Millicent Rogers. Or Janet (Mrs. William H.) Stewart."

All the ladies George mentioned were rich, social and beautiful.

"Why those three?" I asked.

"They're attractive," George said, "and have mystery. They make front pages."

Well, when George came to New York I put him next to Janet Stewart at a dinner party. A few nights later he dined with her at her home. Janet called me. "This Russian-speaking Englishman to whom you introduced me is quite a character," she said. But I could see she was entertained and amused. In fact George, his guitar and his songs were a Manhattan *piéce de resistance* that winter. . . .

Then one night when I was giving a dinner, George called me. "May I bring a lady to your dinner?" he asked. "Zsa Zsa Hilton? She's very beautiful. I think I will marry her. I am very lonely, Elsa."

The perpetual cry of the divorced male. But I was adamant. "I am sorry," I said, "but you may not bring Mrs. Hilton to my dinner because my dinner is for my friends and I do not know Mrs. Hilton."

So I was not surprised, as many were, when the newspapers shortly announced that George Sanders and Zsa Zsa Hilton would wed. Now they are having difficulties. Whether they will reconcile no one knows. They will, I suspect, if she really wants it. If they do not, I predict George will marry another lovely lady who knows her way around the world.

Let us face it; once a man is housebroken, he's a sad and lonely spectacle without a wife. . . .

Jeff Chandler admits he was wretchedly unhappy during the time he and Marjorie were separated. . . .

Brod Crawford won't even talk about his marital holiday. It plainly is an interval he prefers to forget. . . .

Kirk Douglas's reaction to his separation and divorce from Diane has, many feel, changed his personality, caused him to be more of a wolf (see page 61) than he ever otherwise would have been.

Basically Kirk is sensitive and intelligent. That he is now behaving badly indicates he is not happy nor secure. Were he these things he would not need to strut into the spotlight nor to give such evidence of thinking himself God's gift to women. When Kirk marries again I assure you it will not be any of the professional glamour girls. He will marry a woman with a feeling for a home and children.

I never believed for one minute that he would marry Irene Wrightsman, largely because of her casual attitude as a mother. She rarely sees her daughter, who always lived in Europe with her father, the late Freddie McAvoy.

Kirk himself is fiercely paternal. He's interrupted more than one romantic holiday to be at home when it was time for his sons to visit him. It sounds a little silly to call such a successful Don Juan as Kirk a lost, lonely guy—but that's exactly what I think he has been ever since, hat tipped jauntily, he stepped out on the town.

Don't be fooled by all the gay pictures of Hollywood's divorced men entering Romanoff's with lovely ladies or dancing with other lovelies at Mocambo. They may look debonair. But were you to catch them off guard, as I do, you'd know you never can tell about an actor on parade; you'd know, as I do, that Hollywood's divorced men are a lonely, unhappy lot.

---

Now to explain the game. The square stands for a wish for stability or security; the wiggly line, for a desire for freedom or escape; the triangle, for an interest in career; the circle for a preoccupation with love—or sex. It's my belief that Hollywood's divorced men, playing this game, would use many more squares and triangles in their designs than the symbols for love—or freedom! THE END


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# She's Engaged!

**Roberta Haig** happily insists the men she met in Europe last summer can't compare with her wonderful "boy-next-door." Last August, she and Philip Kniskern, both of Swarthmore, Pa., became engaged. They'll be married in June, in Swarthmore's charming Trinity Episcopal Church. It will be a bridal party of sixteen—with Roberta a *queenly* bride!

# She's Lovely!

Beautifully tall and slender—Roberta Haig has a special, charming grace. Her wide-set, clear, blue eyes, pale golden hair set off a really exquisite complexion. Her expressive, mobile face lets you see *right away* the delightful person that is her Inner Self. No wonder Roberta makes friends so quickly.

# She uses Pond's!

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when you know you look your best"
Roberta says



*Roberta Haig's ring*
Three shining diamonds
in a platinum setting

There's nothing helps your confidence quite so much as *knowing* you *look* your very nicest!

Roberta thinks *immaculately clean skin* is the prime essential for every girl's grooming. Her own skin is soft and smooth as silk, flawless as fine porcelain. "I *cream* my face with Pond's Cold Cream," she says. "Pond's cream-cleansings are quick and *so effective!* They leave my face feeling waked-up, rosy, and *smooth as smooth!*"

You can make Roberta's beauty care your own—it's so easy! Every night (for day cleansings, too) cream your face with Pond's Cold Cream, as she does, *this way:*

**Hot Stimulation**—a good hot water splashing.
**Cream Cleanse**—swirl light, fluffy Pond's Cold Cream over face, throat to soften dirt and make-up, sweep them from pore openings. Tissue off.
**Cream Rinse**—more Pond's now, to rinse off last traces of dirt, leave skin immaculate. Tissue off.
**Cold Stimulation**—a tonic cold water splash.

Now—look in your mirror! Your face *looks* so much prettier, *feels* so much softer!

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★ Elizabeth Taylor

and many more of the world's most curvaceous glamour girls in captivating full-color pictures—14 of them are full-page size.


# English with a French Accent

(*Continued from page* 62)

successful than the so-usual hardwood floors.

With the background of this room as neutral as it is, Claudette put all the color into the furnishings. That's one of the ideas you can borrow from her. If you have plastered walls, paint them white. If you've paneled walls, remove the finish and apply white paint with a rag. Then wipe most of it off. Enough paint stays in the grain to give the wood a white cast. Take the varnish from your floors, getting down to the natural wood, then paint them black. If, however, a room gets much traffic, avoid the black finish, for it shows wear readily. Instead, carpet your floors from wall to wall. Cotton costs less than wool, but dirt can be seen more easily on cotton. Now you have your neutral background, put color in the furnishings as Claudette did.

She chose a gay print, combining red, green, gray and beige, used it on a sofa and two chairs in front of the fireplace, and built the room around them. The tufted sofa and armless chairs near the terrace were red. The third grouping offers a departure. A beige sofa fits into an alcove, the back wall of which is covered with green cotton tweed, and the ottomans in front of the sofa are upholstered with the same fabric. The entire scheme is very simple and refreshing.

Many people make the mistake of using too many colors in one room. Select one print. Put it on several pieces, but elsewhere in the room use only the colors in the print. If you do this, you can't make a mistake.

CLAUDETTE has a real gift for colors. Even she didn't realize this talent until about three years ago when, as a hobby, she tried painting. Today her portraits are not only the talk of Hollywood but are known nation wide.

She has exercised her feeling for color even in her choice of occasional tables. Most of us have a tendency to use the same wood throughout a home, or at least in one room, but Claudette mixed them up. Two of the coffee tables, a round one in front of the red grouping, and the rectangular table between the beige sofa and the ottomans, are of bleached wood, carved in a bamboo design, matching the large round pedestal table which bears a gallery of family and friends' photographs. The two lamp tables by the fireplace are a shiny lacquered black, and the third coffee table, in front of the fireplace, is in dark green leather.

Because this room is the most lived in, Claudette has her most cherished accessory pieces here, a row of beautiful little terra cotta dancing girls on the mantel. They're incredibly old, dating back to about 500 to 700 A.D. To go with them, a wise old camel of the same period stands serenely on the black Steinway grand piano.

For home movies, the Pressmans conceal a screen behind folding panels on one wall. Opposite, above the beige sofa, a beautiful oil painting by Claude Monet hides the openings for the projection machine. However, the separate projection room has an outside entrance, and cannot be reached from the living room.

Built-in cabinets with small windows above form the alcove for the beige sofa. The cabinet on the right is for general storage, but that on the left houses the Pressmans' radio phonograph with controls on the side just above the arm of the sofa, for easy tuning.

Claudette treated the windows above the cabinets as decoration and filled their openings with old-fashioned movable shutters, finished the same as the paneling. She made a design of sea figures, had them carved of wood, and placed one in front of each shutter. .

For parties and for entertaining, the Pressmans have a built-in bar. It's at the right of the fireplace, and there's a corresponding cavity at the left of the fireplace, which Claudette made into a gay little powder room with lacquer-red walls and white monkeys cavorting over it. Let your imagination run riot, use bright colors and whimsical designs in rooms that get infrequent use, but go conservative in rooms that get a lot of living.

ONE of the beauties of the Pressmans' living room is that by means of wide French doors it opens onto a large covered porch, and beyond is the swimming pool. Even in winter, Claudette and her husband enjoy this spot, for it's on the south side of the house and gets the benefit of sun all day. Permanent glass walls on the east side of the porch provide wind protection, and sliding glass doors on the west admit a breeze when one is needed.

Claudette chose furnishings for the porch that were practical and colorful, rattan pieces with green cushions, green and natural rush squares for the flagstone floor.

The entrance hall gives an indication of the graciousness of the rest of the house, for it uses the same colors as the drawing room—beige and apricot—and has the same beige rug on its floors. Walls have been painted a rich apricot color with the woodwork white for contrast. The stairway is at the right, traveling up and around, so that the upper half seems to be a balcony around the wall of the entrance hall. The same apricot walls and white trim continue down the hall at the left which leads to the living room and a guest bath-dressing room. Straight ahead, as you enter the house, is the drawing room.

As Claudette said, the drawing room is too formal for everyday living, but there's no gainsaying its beauty. It stems from the Georgian Colonial period in architecture. The fireplace wall, with its paneling and its bookcases, could have come right from one of America's heritage homes in Virginia or Maryland. At the opposite end of the room another paneled wall frames the entrance to the dining room. The west wall has two large French doors which open onto the terrace, and there's a small bay between them. Though the east and west walls echo the white paneling on a low dado and around doors and windows, the balance of these two walls repeat the rich apricot color.

The rich beige textured rug leaves enough of a border around the room to display the beautiful parquet floors.

Upholstery colors tie in with the beige and apricot, for the sofa and two chairs in front of the fireplace wear beige covers enhanced with apricot, beige and tan in a crewel embroidery design. A library table backs up the sofa, and a drum table separates the two chairs. Both of these pieces are of mahogany in an eighteenth century style, as are all furnishings in the room.

Two small chairs and a wonderful old table with a tortoiseshell top occupy the bay. The upholstery on the chairs is of linen, smocked with a brown thread. Two wing chairs stand near the dining-room doorway. Both feature a textured weave, one in toast color with the same fringe trim, the other in off white, brown fringe edging the seams.

A point you should note is that Miss Colbert kept the lampshades uniform, even though the bases differ. They're hand woven, two of yarn and silk thread, the other two of boucle and metallic thread

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and all four in a simple drum style. Fancy shades are in opposition to most decorator rules. Emphasis should be on the lamp base, and the shade should complement it, not vie for attention.

The Pressmans kept the dining room formal, also, since it's just two steps up from the drawing room. The raisin color rug contrasts with the cream color dado and aqua wallpaper, which features a mural effect. Heavy repp-weave draperies hang from mirrored cornice boxes edged with wood, carved to simulate bamboo. Claudette placed a mirrored screen in front of the swinging door so that the pantry cannot be seen by guests.

Such a distinguished setting is right for the Pressmans' eighteenth century mahogany dining group—Duncan Phyfe table, side chairs with lime-green upholstered seats, two console tables and Sheraton sideboard. With so much emphasis recently on modern and provincial interiors, it's refreshing to find a home which has dignity and graciousness.

EXQUISITE is the best word to describe Claudette's bedroom. It's dainty and feminine without being saccharine, a superb combination of pink and white. Imagine white, deep-piled carpeting, so thick and heavy it's like walking through fur. With it, visualize white walls bearing an ethereal design of pink flower sprays.

The bed is of carved wood in a bamboo effect, lacquered shell pink, with pleated white linen in the headboard. The white linen spread has a beautiful embroidered and appliqued sea pattern which Claudette designed. Pink lacquered step tables stand at each side of the bed, and each bears a lamp made of a Steuben glass fish, the shades handwoven from lucite tubes, white wool and metallic thread.

Opposite, a vivid pink sofa and chair flank a large, white lacquer corner table. It holds a tailored lamp which Claudette designed, the base created by four columns of lucite topped by a matching tailored lucite shade. A round lucite coffee table completes the grouping.

In a small bay is a pale-pink lacquer and lucite desk, and a lucite lamp made in the shape of a carp, also Claudette's design. And at the windows in the bay, hang the most exquisite curtains: sheer white linen panels, the panels joined together with two-inch strips of lacy faggoting.

Dr. Pressman's room, adjoining, is the antithesis of Claudette's for, instead of delicate tones, it uses vibrant green shades combined with white. The white's on the ceiling, walls and woodwork, but the carpeting is dark green. A lounge chair and the studio couch repeat the same green in a textured cotton. For variety, the green's combined with yellow and white in a cotton print used for draperies, the desk chair, and for covering three pillows on the studio couch.

This studio couch fits into a built-in unit composed of cupboards and shelves, with cabinets at either end flanking the couch.

"But where does Claudette do her painting?" you'll probably ask. Since such a room must be strictly a work room, Claudette transformed the small house by the tennis court into a studio. Here she can work without interruptions, without the distraction of people moving about in the house, without hearing the doorbell or telephone.

The exterior of the Pressmans' house has all of the graciousness inherent in the interior. In Georgian style, built of white brick, it's distinctly formal, yet inviting. You just know that the owners are people of great charm and fine taste, and this conviction is carried out when you enter the door.

THE END

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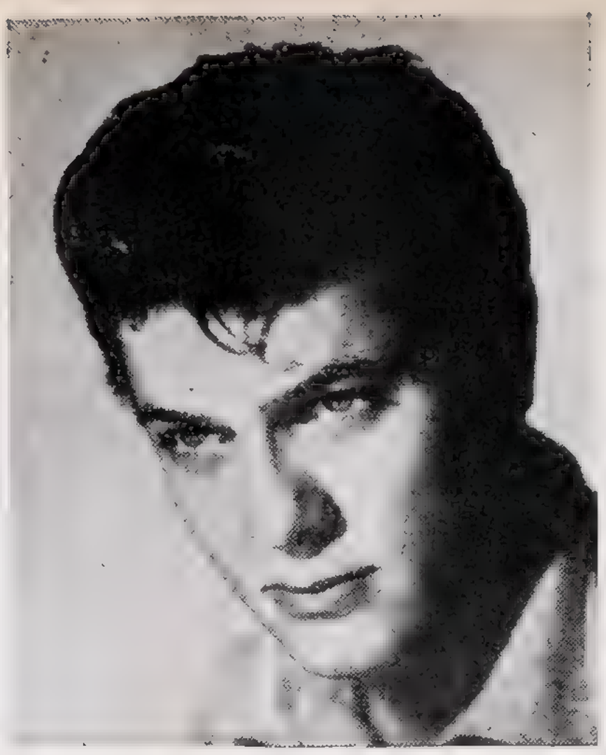
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## Show Your Colors

(*Continued from page 49*)

glamour dolls since before Crawford ever wore a padded shoulder or Dietrich ever discovered chiffon scarves. Edie, under contract to Paramount, dresses all the girls on the lot like dreams and there are numerous other stars on other lots who won't wear a rag that Edith doesn't order—Bette Davis, for instance. Barbara Stanwyck, for another instance. This causes political upheavals in other studios, with other designers tearing their hair and their contracts. But the stars stay firm and Edith wins.

Edith not only understands line. She understands colors. She knows why not only Hollywood heroines but all of us revolt every once in a while and, irrespective of what fashion may dictate, refuse to have anything to do with a certain shade.

Having studied with our best psychologists, Edith accepts the effect of different colors on different personalities. While she laughs at the old superstition that people had a "color aura" and if you had second sight, you would see this aura around them, she accepts, as every doctor does, the fact that if anyone entertains an established "suggestion" about a color, she will react to the "suggestion" while applying, in her thoughts, the reaction to the color itself.

TAKE lavender, for example: Lavender has a way of turning up every so often in the fashion magazines, in fashion patter. A couple of seasons ago, it was called "Laguna lilac." It's had scads of other names. The big idea is that if you would just please buy it, you'd have to buy almost everything new in your wardrobe—shoes, hats, bags—and wouldn't that be fun for the merchants? The reason you and I don't, however, is that to the subconscious of most of us, lavender stands for two different facts—both unhappy. The one is old age. The other is death.

Corinne Calvet is a dazzling exception to this thinking. To Corinne, purple, lavender and violet all stand for passion. Wearing any blend of blue and red, which combined make the purple shades, this French firecracker claims her vibration with men is multiplied, tripled, quadrupled. But on the other hand, you can't get Mademoiselle Calvet into any pale shade of any other color—pale pink, pale blue or most particularly that pale shade of tan called *cafe au lait.*

Since redheaded Rhonda Fleming is usually cast in much this same siren category, you might think she'd want this hot-stuff dressing. But, according to Miss Head, Rhonda wants no part of color. It's white for Rhonda. She always wears it in the evening, and she'd continually wear it by day if she thought she could get away with it. Gray, however, ordinarily desired by redheads, she loathes. She says she simply can't act in gray. Edith believes this is because Rhonda, for all her flamboyant appearance, is naturally shy. The serenity of white makes her relax but gray makes her feel mousy.

In all of us it seems our actual color reaction is based on some event or condition in our youth. Consider the case of the "glambuoyant" Betty Hutton—and glambuoyant is what I mean—part glamour girl, part bounce and all pretty wonderful. Wouldn't you expect this human bombshell to crave red?

Betty loathes it—but she does know why. As a child, she was very poor, as you undoubtedly know, and she was bounding around cheap theatres, music halls and even saloons, making a living, before she was even in her teens. Red was neces-

sary there, plus spangles and gewgaws of every sort. Today, Betty will only wear the most refined colors, all black, all blue, all white or sometimes blue combined with white. The styles she chooses are just as conservative.

In private life, no girl in Hollywood lives more quietly, elegantly or gently than Eleanor Parker. So she will wear anything as long as it is red, white or blue, preferably in combination. If you are a Parker-type girl and you find yourself reacting in this way, the answer may be what it seems to be in Eleanor's case: Here is another shy girl, with an inner force of great drama. The pastel shades that seem suited to her appearance, do not suit her hidden, but real, personality. She hates pastels, chartreuse, yellow and green particularly. To her they seem merely to emphasize the timidity she continually tries to overcome.

Breezy Mona Freeman may not want to overcome her youthful appearance quite as much as she thinks she does. At any rate, that is how our psychologist-designer, Edith Head, figures it. For Mona is one of the anti-purple girls. To her it is torture to wear lavender or violet—but give her red and she goes to town. It happens that her pleasant young husband doesn't like a real red-red too well, so Mona compromises on the warmest possible pink shades. And, in case you wonder why some men love red so much on girls, while others equally dislike it, Miss Head has an answer to that one too: she says—either way—it's because men associate red with b-a-a-ad girls.

You'd hardly put Barbara Stanwyck in the classification of sweater girl—yet that is right where Stanny puts herself. She has literally dozens of the most beautiful handmade sweaters, with everything woven on them but money. But not one of them is in brown. In fact, the brown sweater in which she was photographed for Photoplay, she simply donned for the sake of Edith and this magazine. And Edie had to borrow it for her—Stanny refused to buy anything in that shade.

If you have this color hate, too, it's probably based on the fact that to most people brown does seem downbeat. Consider the expression, "a dark brown taste" which always means something unpleasant. Even when used sentimentally, as in "little brown hen," it doesn't mean anything too charming. Barbara is a girl who has


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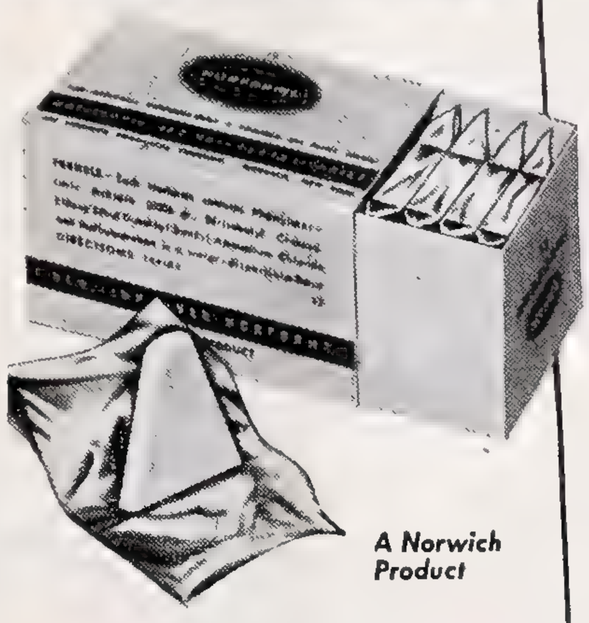


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severely disciplined herself. In private life, little of the emotionalism she gets on screen ever shows itself. But the gay and glittering sweaters do express this inner mood—just as the color brown probably reminds her of her drab, unhappy childhood.

Two personalities less alike than Elizabeth Taylor and Shelley Winters are hard to discover, yet they have in common their love of pastel shades. To get Shelley into red that seems to suit her screen self is a life work. Yet she loves the most delicate blues and yellows—or neutrals like black or white.

Liz, on the other hand, doesn't like the yellows, the beiges, any of the golden shades that would naturally be chosen to contrast with her dark locks, but she quite adores all the blues, particularly periwinkle blue. Now actually, this does suit Liz's off-screen personality, since in reality she barely talks above a whisper and always seems almost frightened, so great is her gentleness, her shyness, her insecurity.

HAVE you ever stopped to think how few green dresses you've seen on screen, how few you've ever seen photographed in Photoplay? This is because, as a class, theatrical people are superstitious about green. They think it means bad luck and some of them carry this superstition to such an extent that they won't wear green jewelry, not even if it includes rare, priceless emeralds. Greer Garson is the exception to this, of course. Greer really likes no other color except green and even has it throughout her house, from the great green velvet couches in her drawing room straight down to the shoes she wears.

And this, too, proves a lot about her personality, for beneath all her surface gentleness, her real refinement, Miss Greer is a woman of iron. She gets her way, she dominates, tactfully, sweetly, but none the less dominates everyone around her. If you, too, are a "green" girl, check up on yourself and see if you, too, don't tend to "boss" a bit.

If you do not seem to react to color at all, this still proves much about you. Bette Davis pays no attention to color whatsoever. This reaction, to go back to the psychologists, is a more adult and adjusted one than overreacting to color. Probably, if you don't notice color very much, you are losing a certain, definite pleasure, but it means your attention is completely content with other things.

The too-nervous person can transfer her anger toward a brown glove or red shoes. She can "loathe" mustard shades so that she "cannot stand to be in the same room with them." Such trifling annoyances wouldn't get under the skin of the adjusted person. Edith Head says she doesn't believe Bette knows whether the gown for a scene is in red or black, orange, or yellow and white stripes. As a matter of fact, Bette seldom pays any attention, either, to the lines of a dress. She demands only that she be able to move comfortably in it.

The answer is really quite simple. Bette doesn't have to express her inner self through either clothes or color—because she always is expressing her inner self. She hasn't an inhibition in her. They all come out. She is fiery on the set. What she wants to say, she says. What she wants to do, she does, let the chips fall where they may.

So—show *your* colors. Wear only those shades that make you instinctively hold in your tummy, throw back your shoulders and lift your chin. Better to be a siren than a mouse!

THE END

# Her Heart Is Showing Again

(*Continued from page* 58)

Now the studio did have some faint chance of selling that idea, because many a time twosomes appearing at swank openings had been brought together by nothing more romantic than the publicity department.

But Lana and Fernando blasted that chance when they appeared, a couple of nights later, on the dance floor at Ciro's. They glided about in one another's arms, and between the orchestra numbers they sat at their table visibly lost in each other.

The next morning, the studio was terribly, terribly hurt with the inquiring reporters. It threw out the standard Hollywood retort under such circumstances—the one about bad taste—bad taste on the questioner's part, naturally. It clammed up Lana and Fernando, too.

But on the day before Thanksgiving when Mrs. Fernando Lamas sailed back to her (and Fernando's) native South America, taking their small daughter with her, there was no need for anybody to ask anything. Besides, by this time, Lana was telling all her friends about being in love again. Really in love. Her first true love. Her lasting love.

And you know what? Hollywood hopes maybe it is true at last.

Because, you see, for all her escapades, for all her wildness, Hollywood loves this golden girl. You can't say of many glamour girls what you can prove of Lana—that she has never been deliberately cruel to anyone, that she has hurt only herself. Her faults are those of being too generous, too trusting, too believing.

Right now her heart is showing again. But her brains? Or wiliness or worldly wisdom? Oh, no!

It is really true that Fernando and his wife were having trouble long before he was imported to Metro-Goldwyn-Mayer. Admittedly, it couldn't have helped the situation to have a spectacular Lorelei like Lana entering into it. But Latin lovers are rarely famous for their devotion to home and fireside, even though Latin wives who usually are good Catholics are famous for their tenacity toward their marriage vows. At the moment Mrs. Lamas has retreated from the field of competition—but that doesn't mean that she has lost.

Yet Lana, with every attribute that should bring a girl romance, has lost and lost and lost.

A GREAT American poetess, Edna St. Vincent Millay, writing a piece of verse just about the time that Lana was born, really summed her up. Wrote Miss Millay at the end of one of her lovely sonnets:

Pity me that the heart is slow to learn
What the swift mind beholds at every turn.

Lana is one of Hollywood's most unhappy children, eternally believing she has discovered love, eventually learning that she has not.

As an example of her unwisdom where her own best interests are concerned, remember it was only last September that she was separated from her third husband, Bob Topping. If she were shrewd, she would have arranged a property settlement from this millionaire long before this—but she hasn't. If she were discreet, she would have filed for her divorce. But she hasn't done that, either.

Now, undoubtedly, when Lana does pause in this newest romance she will go into court, and it is fascinating whose legal firm is representing her. The studio says grandly, "Arnold Grant is representing Miss Turner," but don't let that fool you. The able Mr. Grant is a member of Gregson Bautzer's organization.

And Greg is definitely the first man Lana ever did love. She was seventeen then and all Hollywood pointed out that Greg with his prospects, his maturity and charm was the ideal husband for her.

Then, suddenly, something went wrong.

She had just come over to Metro from Warners and it was fascinating the stir she had caused, since she'd only done three small pictures.

At an interview she told her life story. She said she didn't expect ever to marry, that her career came first with her and that was the reason she had stopped seeing Greg Bautzer.

"He insisted that if we married I must give up my career," she explained. "I tried to get him to let me make two pictures a year—but he said no. Just imagine! It wouldn't take me more than twelve weeks to make two pictures and that way I'd make $20,000 a year. But Greg refused, so I've stopped seeing him and I don't care if I ever see him again."

That was in 1940, while she was still in her teens and while she thought $20,000 a year was terrific, little dreaming that in 1948 she and Bob Topping, her third husband-to-be, would plan to give a party that would cost, for one evening, $25,000.

Little dreaming, either, that in 1951, Bob—with whom she had her first formal wedding; of whose love she said, "This is for keeps," and for whom she nearly died, trying to have his child which did die before birth—that he'd walk out on her.

Of course, from Greg Bautzer to Fer-


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nando Lamas there have been the others she has loved.

Hollywood will always believe she was showing off to Greg when she eloped with Artie Shaw on the night of their first date. Maybe you remember that Artie had stood Judy Garland up that night, in Lana's favor, but his real girl at that time was Betty Grable.

He was Lana's first husband, Artie, and naturally theirs was to be the love that nothing could destroy. They flew to New York on their honeymoon and the morning after their elopement gave out adoring statements from the so-called "tasting room" of a wine company's sales office.

Exactly four months and seventeen days later they parted and Lana has always referred to that union since then as "her college education."

Her next major subject was Tony Martin —dark, intense Tony, golden, intense Lana. For months you never saw one of them without the other. This, too, was going to be perfect for Lana. And surely Tony has been a perfect husband to Cyd Charisse. But he and Lana broke up before they even got around to an engagement.

So then she met a boy who wanted to be in pictures but who mostly was a restaurateur, Steve Crane. By July of 1942 she was married to him. By Christmas time she was happily proclaiming her approaching motherhood, only to rock Hollywood back on its heels, a month later, by going into court and getting her marriage annulled.

This time it was the man in her life who took it hard. In fact, Steve took an overdose of sleeping pills, but was rescued before they had done their suicidal work. The pathos of Steve, the drama of his deed, nearly shattered Lana. A heart like hers couldn't bear the idea that anyone had been that unhappy over her. So she eloped to Tijuana and rewed Steve.

When Cheryl Christine Crane came into the world it was all enchantment. Yet by April they were quarreling and Lana filed for divorce. But again they reconciled, and again they parted and in August, Lana wasn't Mrs. Crane any more.

She was very lonely. She was very unhappy, but she was a wonderful mother. And then Turhan Bey came her way.

In her heart's tempestuous history, this was really all storm and sunshine, all thunder and kisses, all dreams and monumental quarrels. It couldn't have lasted, and it didn't, and Vic Mature succeeded Turhan. But Vic didn't last either, and Tommy Dorsey succeeded him, and very briefly thereafter Tommy was succeeded by a guy in his own band, Buddy Rich.

IT WAS 1946 by now—and Lana entered into her realest love since Greg—Tyrone Power. From the day of their first real dating to the date of his departure on a long flying trip to Europe, you never saw Ty without Lana. This had magnificence, this had beauty. Together they were like something dreamed up by a master painter. Ty's black masculinity against her blonde girlish yielding. They laughed together, they danced together, they swam together —and openly adored each other for one whole year.

But every so often, the travel bug gets Ty—and in 1947, when it hit him, Lana was working. Ty planned only a little hop to Paris, Rome and such places.

The night before Ty's departure for Europe they were given a great party and the place cards had hearts on them with their initials entwined. Lana sat on Ty's lap, while flashbulbs popped. They were the perfect picture of love's devotion.

Yet when Ty came back from Europe, he didn't come back to Lana. He came back with Linda Christian, who today is Mrs. Power and the mother of Francesca Romina Power.

She took it like a thoroughbred, did Lana. She never said a word against Ty. She never asked for pity. She lost weight and her skin grew too pale but she said, valiantly, "It's been a wonderful year but from now on I carry my chin a little higher and I work a lot harder."

Thus Hollywood was very glad for her when not much after that they heard about her plans to marry Howard Hughes. "At last Lana is thinking of her future," they said. "Sure, he's an older man—but he is very intelligent, very important, and very rich. This will be a good marriage for her."

Lana had her trousseau all ready. She had her bags packed to go to the airport. Only she never did go.

Instead, she went to New York alone—and there she met Bob Topping. He was still married to Arlene Judge, but they were in the process of divorcing and he put on a courtship of Lana that was worthy of a maharajah. His freedom came on April 23rd, 1948 and he made Lana his wife three days later.

THEIR marriage started off with such apparent good intentions on both sides. Bob uprooted himself from New York and his old associates there. He bought a $94,000 home in Hollywood so that Lana could carry on her career. She, on her part, said she'd retire if he insisted, and, when she wasn't working, she made every effort to adapt her life and her interests to Bob's.

For instance, his doctor had advised more sports for him, less night life. So Lana went in for sports and daytime living, too. Instead of going dancing in the evenings, they played tennis all day or swam or did simple things like going for drives and having picnics on the beach. They were early-to-bed, early-to-rise and as quiet as any suburban couple.

Then Lana began thinking about a companion for little Cheryl. Her doctor advised her against it. He told her that because of the contrasting blood types she and Bob were, it would be the gravest personal risk for her to essay motherhood. But Lana tried it.

"Mr. Imperium" came up at that time. Lana never wanted to make the picture. She and Pinza were never friends. Unhappy on the set over her work, she felt miserable at home because of her pregnancy.

If her baby had not died prematurely Hollywood still believes her marriage would have survived. But again she was gallant. Once more she held her chin a little higher, but she didn't work harder. Maybe that was a mistake. She was trying to be Mrs. Bob Topping, a quiet, typical society matron. Perhaps Bob couldn't be in love with anyone but the laughing, dancing Lana who first attracted him. Certainly the girl who came between them wasn't a quiet little society type.

Three days after they announced their separation last August, Lana's wrists were cut. I hope you notice how I put that. Her wrists were cut. The studio hastily announced that this was an accident. Lana said nothing. She did as bid, posed for the newspapers, wearing dark glasses and smiling. But despite her careful, lovely smile, she looked wretched.

But these nights, she is radiant again. Her eyes are laden with dreams once more, her mouth constantly curves into smiles and her step has that lightness that always comes to a woman in love. And she and Fernando are like two firebrands together.

Yes, Lana's in love again—and once more her heart is on her sleeve.

Wish her luck. She really deserves it. She really needs it. THE END

(*Continued from page* 65)

a man would want."

It happens all the time—a 'reel' kiss for the screen, turns into the *real* thing in private life. Usually the combination is instantaneous. Sometimes, as with Lizzie and Monty, a long delayed take.

June Haver and Dan Dailey have been friendly around the lot for several years. Suddenly since they've been playing together in "The Girl Next Door," a whole new world has opened up for them. There's been no one serious in June's life since the death of her fiance. Dan, who's been dating Jane Nigh and Ann Miller on alternate nights (and a few others at odd moments!) wears the happy, relaxed smile of a boy who's fallen for a girl. Both have had more than their share of turbulent times, so we think they deserve a reward. Each other, that is.

The passion process was quicker for Lana Turner and Fernando Lamas. Lana had been vaguely aware of Fernando for a year, in the Metro cafe, still gallery, driving into the studio, etc. Fernando is good looking and Lana appreciates a handsome male. But it wasn't until Metro costarred them in "The Merry Widow" that the smoke erupted into a quake that jolted old-timers into remembering the love scenes of Garbo and Gilbert in "The Flesh and the Devil."

It was probably coincidence, but shortly after starting rehearsals with the volcanic Latin, Lana said 'Goodbye' to Bob Topping. And halfway through the picture, Mrs. Lamas, who had left hubby three times previously, took off for the Argentine after announcing a fourth separation.

Once previously, Lana succumbed to the charms of a character in one of her films. She even married him—Artie Shaw. They met in 1939 when Lana starred and Artie appeared with his band in "Dancing Co-Ed." But, like Elizabeth and Monty, it was not love at first sight. Quite the reverse. After scenes, Lana said, "He's the most conceited man I ever met." She was obviously right the first time, because the marriage was as brief as the sudden courtship.

BETTE DAVIS was near a breakdown when she started "All About Eve." Her big battle with William Grant Sherry was front page humiliation. She was rushed into the picture to replace ailing Claudette Colbert, when Bette's body and brain craved a rest and a change.

At the end of the first week of shooting, a friend of Bette's on the set, asked, "Who's that?" pointing to a man in shorts peddling a mechanical bicycle. "He's an actor from New York," said Bette, adding very casually, "If they handle him right, they'll have a big new star."

Bette didn't take any chances. It was *she* who handled Gary Merrill right. At the end of the second week, he was closeted with her between takes—every take—in her dressing room, with the door conspicuously closed. "Learning their lines," I was told when I called to check the tip-off. "Besides, he's married." But unhappily—fortunately for Miss Davis, not so fortunately for his wife. From gloom to gladness in one Academy Award picture. And Bette would still probably be miserable and moping for Mr. Sherry, if she hadn't met and kissed Mr. Merrill in "All About Eve."

I remember when Pat Neal landed the leading-lady role opposite Gary Cooper in "The Fountainhead." "I've never met him, what's he like?" Pat asked me. "Terrific," I told her. Neither Pat nor I knew at the time that she had also landed Gary Cooper. The picture flopped but Pat was a success—with Mr. Cooper.

Cornel Wilde was married to Pat Knight for ten years, and during that decade Cornel was the most faithful husband in Hollywood. He positively never looked at another woman. Not even Jean Wallace.

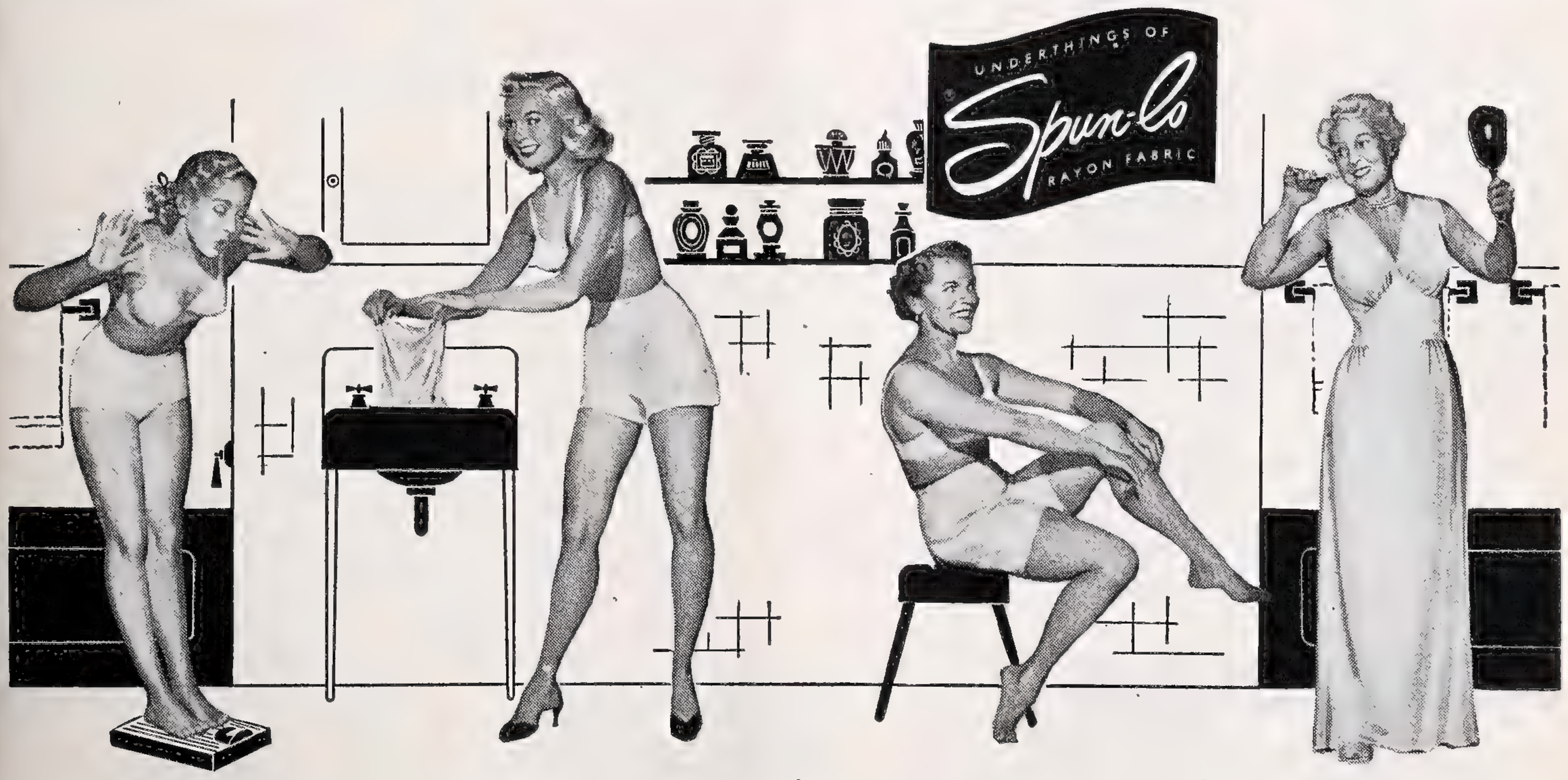
Jean was a stock player at 20th Century-Fox when Cornel was the top star. To oblige little Jean, who reminded him of his beloved Pat, Cornel made a test with her. He held her in his arms. They kissed. When it was over, Cornel said, "She's very nice," and promptly forgot her. And Jean married Franchot Tone.

Several years later, Cornel and Pat were separated. Jean and Franchot were divorced. Cornel was in one group at Mocambo. Jean was with another. A mutual friend re-introduced them. Jean reminded Cornel of the test and reiterated how grateful she was. "She looked like a little lost puppy," Cornel told me later. Jean *was* lost.

As Mrs. Cornel Wilde, Jean is forgetting her tough time with Franchot. She has her two children living with her, hopes to have more babies.

Cowboys in good screen standing are not allowed to kiss their leading ladies. But Roy Rogers did the next best thing with Dale Evans. He kissed Trigger. Dale and Roy, who married January 1st, 1947, have made twenty-seven pictures together. The first, "The Cowboy and the Senorita," introduced them in 1944. Of course, at the beginning, there was never any question of a romance. Roy was married and had a


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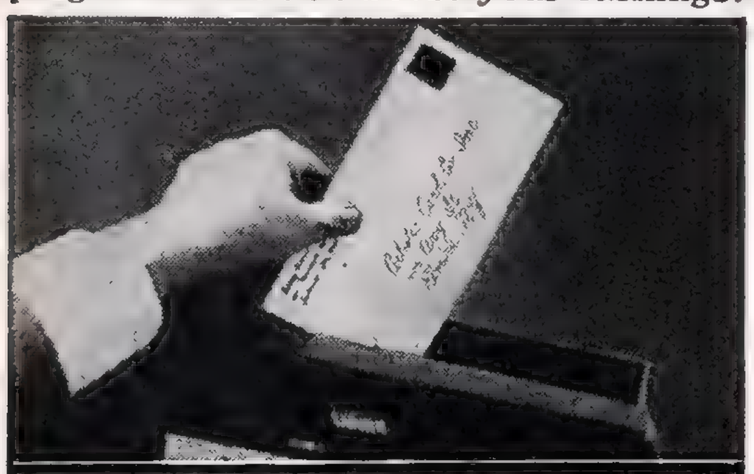
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family. But when his wife died after the birth of their son Dusty, Roy turned for comfort to his best friend, the girl he loved on the screen. Dale, mother of baby Robin Elizabeth Rogers, is also a wonderful mother to Roy's other children. And it is a pleasure to visit them all at their ranch in The Valley.

Jane Wyman came to grips with Ronald Reagan in "Brother Rat." She decided to get brother Ronnie. I believe it was Reagan who made the classic remark, "I chased her all over Hollywood until she caught up with me." The romance jelled on the p.a. tour with Louella Parsons. I never thought I'd see this one break up. Too bad that Jane was bored with Ronnie's extra-curricular speeches and activities for the Screen Actors Guild.

Lucille Ball, Hollywood's number one comedienne, is deadly serious about her real life husband Desi Arnaz. She always has been, from the moment her blue eyes absorbed him on the set of their picture, "Too Many Girls." When Desi made with the *maracas,* Lucy's heart melted in big chunks. I used to visit a friend on Hayworth Avenue where Lucille lived with her mother and sister. Every time I went there, Lucille was draped over Desi's auto, either kissing him Hello or Goodbye. She loves him just as madly today. And vice versa. But now they will kiss for the public once a week on their "I Love Lucy" TV series.

"I want you to meet my new discovery," Howard Hawks told me seven years ago, on the set of "To Have and Have Not." And so I met Lauren Bacall. And that's how Baby met Bogey. He was married to the late Mayo Methot, but their battles were old Hollywood history. Even so, I was surprised when Bogart moved out on Slugger, as he used to call Mayo, and appeared in public with Miss Bacall. It took a lot of dollars to settle the alimony demands. And Bogey was almost with the "Have Nots" group. But he had Baby.

Errol Flynn brought the charming Roumanian Princess Ghika to Hollywood and blared forth the news of his marriage plans with her. The petite Princess accompanied Errol on location to Gallup, New Mexico, for "Rocky Mountain." A few days later she was unexpectedly back in Hollywood and packing for Paris. The mystery was soon explained. Errol had some new marriage plans—with Pat Wymore, his leading lady in the picture. "Nothing like an American girl," sighed Errol soulfully, after their first screen kiss.

Kirk Douglas, as of going to the printers, is pitching woo to Elizabeth Threatt, the girl he loves and wins in "The Big Sky." Time will prove whether this romance is for picture publicity, or for real. I think the former. But that's what I said when Tyrone Power and Annabella were a column item. "It's a build-up for their picture 'Suez,'" stated this know-it-all. On the day my item appeared, Ty and Annabella eloped!

The Robert Taylors are divorced now. But oh, how they danced on the night that they met! It was in 1936, when they were introduced for the co-starring roles in "His Brother's Wife." One kiss, and Bob said to heck with the brother. Maybe they should make a picture together now to recapture that old magic.

Ann Sheridan and George Brent worked on the same lot—Warners—for five years, but they were five hundred miles apart for all they saw of each other. Then fate and Mr. Warner tied them together as lovers in "Honeymoon for Three." They took the hint and sailed off on a honeymoon for two. But it was short-lived.

Marlene Dietrich was at the lowest ebb of her career and confidence as a woman —when she met Jimmy Stewart in "Destry Rides Again." One kiss from James, and her morale was restored. Ditto her movie career.

Richard Basehart almost didn't make "The House on Telegraph Hill." His wife recently had passed away after a lingering illness. And it was a toss-up whether Dick should make the picture or go away for a change of scene. He is so glad he worked. A few months later, he married his leading lady, Valentina Cortesa, who was then in love with an Italian orchestra leader and had been for years without getting anywhere near the altar. One kiss from Dick and the batoneer was forgotten.

Cary Grant, you remember, first saw Betsy Drake in a play on the London stage, and she traveled to New York on the same boat with him. When Cary insisted, she was brought to Hollywood to be his leading lady in "Every Girl Should Be Married." This was a pretty good start in any romantic language. And Betsy made the most of it—especially between scenes. "Will you please help me with my dialogue?" she would ask Cary, looking appealing and helpless. Cary would and did. Behind the closed doors of her dressing room.

Stewart Granger was married when he first saw Jean Simmons—in a movie they made in London, "Adam and Evalyn." And Jean very properly saved her kisses for the screen only, until she was a little bit older—she was sweet sixteen when she first kissed Mr. Granger on the set.

So, you see, all you have to do to marry a star is to act in a picture and be kissed. And if you know how to do that, please tell me. THE END


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(*Continued from page* 45)

didn't notice she was too pale beneath her careful quiet make-up and that behind the business-like brightness of her eyes there were shadows of tragedy.

"But, Doris," he said, "you're a big wheel. You're the hometown kid who made good. You've been on the road with name bands. You've sung in some sharp clubs and all that. What do you mean you want a job here at the station on a sustaining basis? Have you any idea what that could pay?"

"No," said Doris Day, who twenty-one years before had been born right there in Cincinnati—Dorothy Kappelhoff she was then. "How much does it pay?"

"Sixty-four dollars a week," said the station manager. "I couldn't even promise you a raise unless you auditioned for everybody and you'd have to sing at all hours."

"I am desperate." Doris said it very quietly, both because of her natural pride and her fear. She didn't dare go into how desperate she was. She didn't think he'd believe her anyhow if she told him she didn't have a cent in the world.

Waiting for his decision, which was, of course, a fast enthusiastic acceptance when he realized he actually could get her, Doris thought this was the blackest moment there could ever be in her life.

But she was wrong.

A much blacker time was to come. There would be nights when she looked out from a New York night club and watched the snow flakes fall. She would bounce through, "Let It Snow, Let It Snow, Let It Snow" and the fond audience would applaud her and laugh at her gaiety and she would laugh back at them. But all the while her secret heart was crying.

And there was to be the day when she made her first movie test. Somebody at Warners asked her, "Are you nervous?" She replied "No" very truthfully. She couldn't be nervous over facing a mere camera because she lately had gone through something so much more terrible, so nearly devastating. And when, after the test, she was incredibly signed by Warner Bros., she had suffered too much to think that it could mean happiness.

That wonderful test seemed to guarantee steady work for her and that was very important because she wanted so many things for her little boy. She wanted so many things for her mother. Love was something she had put behind her. In her early twenties now, she was sure she could never love again.

She had taken an inexpensive room in Hollywood's Plaza Hotel, a tidy place, but not luxurious. Her room looked right out on the hotel's electric sign toward the Brown Derby, across the street.

SHE worked by day on "Romance on the High Seas" but every night she was back in the Plaza Hotel, all alone. At dinnertime she crossed the street and ate alone in the Derby. Then she walked back, except on those evenings when, because of her desperate hunger just to be near people and to hear their voices, she would walk down Hollywood Boulevard and look in the store windows. As she walked, she watched the young lovers on the Boulevard, who whispered, "Darling." She watched the young mothers and heard them say, "Let Mommy help you up the curb." And she gulped back her tears, wanting Terry with her so heartbreakingly, but not yet able to afford to send for him.

She never could walk many blocks before a masculine figure would pause too close to her and a masculine voice would murmur, "Why be lonesome, girlie?" She would turn fast then and walk faster back to her hotel and play records, which she collected frantically, until she fell asleep.

She collects records no longer. She doesn't need to now. In her snug white house in The Valley, with Marty Melcher, her husband, and Terry, her son, and Alma, her mother, the song is in her heart.

But this is the record of the courage and intelligence and tenderness and wisdom that make her the most popular girl in the amusement world today.

* * *

It was the golden-haired, apple-cheeked little girl who lay in her bed, shivering with fear. She trembled, knowing what she would see when she raised her eyes to the window. Yet something made her look.

It was a black, cold night with the wind howling. Yes, exactly as she feared, they were there, ten and twelve feet tall, all of them, with burning eyes and flat noses and claws for hands.

If she stayed there in bed, all alone in the big black room, they might do what she always believed they'd do—come straight through the window and get her. But if she acted quickly, maybe, she could escape.

She threw off the bedclothes, hopped out and flinging open the door of her room started running down the hall. "Mother, mother," she screamed.

Her father's voice answered her. "Go back to bed at once, Doke," he ordered.

That stopped her screaming. But she still ran, though silently now, and on tiptoe. She came to the door of her parents' room and leaned against it, waiting. From inside, she heard her father grumble, "That crazy girl. Always imagining things."


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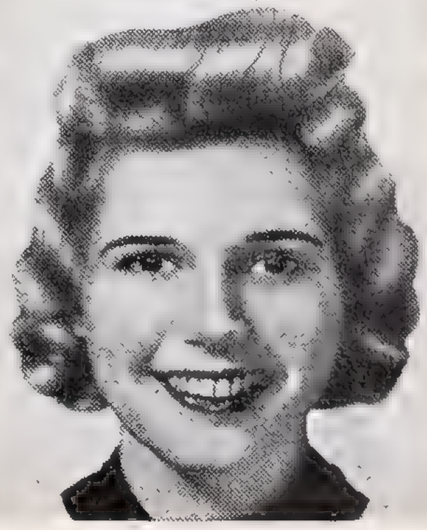
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Then she heard the bedsprings creak as he turned over to go back to sleep.

Her heartbeats began to quiet down. Now it was just a matter of waiting, and presently, it happened, as she knew it would. The door opened, soundlessly. Mother's hand reached out for her and she slid in, to tiptoe with Mother across the room and then to creep into the warm double bed and feel Mother's arms about her and hear Mother's voice whispering, "There, there, Doris baby."

Day and night, it was always like that with Doris Kappelhoff, growing up in a bustling suburb of Cincinnati, Ohio. To Dad and her older brother, Paul, she was "Doke." To Mother, she was the fancy "Doris" which she always wanted to be.

They lived on the ground floor of a three story brick house in a rambling flat of nine huge rooms. There Richard had been born, and then Paul. Richard was so beautiful he won baby contests, but he died before Doris came along. "The only thing they could say about me as a baby was that I was healthy," Doris now declares.

HER father was very thoroughly the disciplinarian. He taught German in the schools, but his real love was music—German music, preferably. Late afternoons and evenings he gave lessons, piano or violin, and conducted songfests, to which very genuine music lovers of Cincinnati flocked in great numbers. So Doris grew up, naturally, loving music and rhythm. Her father's distress when he first heard her trying to sing something called "Life is Just a Bowl of Cherries" was monumental. Doris just sang it around Mother after that and Mother loved "Just a Bowl of Cherries" because Doris loved it. Mother also loved Doris's portraying a duck in a Mother Goose play at school.

Mother was everything a good housewife of German ancestry should be—and everything a good American mother should be, too. She was frantically neat and Doris inherited this tendency—but she distinctly didn't inherit her mother's great talent for cooking.

As a little girl, if a drop of anything got on her clothes, Doris changed them, even if it were three or four times a day. She still does that. And her mother had an interest in things outside the home, too, which Doris also has. Mom was president of the PTA. It was she who worked toward getting uniforms on the kids in school, so that you couldn't tell who was rich or who was poor in the classrooms. She was one of the voters who got free milk into the school cafeterias.

"Oh, she was so wonderful," Doris says, "With Paul and me growing up and her huge home to take care of, and our meals to prepare and all of that, she still had time to be the school Santa Claus. She was Santa for my first and second grade but I didn't recognize her till I got in the third grade."

From the moment of her earliest awareness Doris had crushes on boys and fortunately, from the day she could toddle, boys had crushes on Doris. One of them lived in College Hill, the Cincinnati suburb farthest from Evanston which was the suburb where the Kappelhoffs lived. He phoned Doris so often the line was always busy. There practically wasn't an unscarred tree in the neighborhood because he was always carving their initials. Being barely in his teens, he was not allowed to touch the family car, but one fine day he borrowed a pal's bike and started to trundle over to his lady fair. As it was a long way, he got six fellows to go with him.

It was really a big moment for the flirtatious Doris when they all hove in sight—but her father thought it all nonsense (like most fathers do) but mother invited the boys into the warm kitchen, gave them cookies and milk, made them her friends made her daughter doubly desirable. And today, in Doris's Toluca Lake home, she's still at it. When Marty Melcher first proposed, Doris said, "I don't think you're in love with me. You just want to marry me to get Terry and Mom."

The golden Day wasn't able to kid about love like that, as she grew up, or when she was first married, or any time later until she met Marty, with whom she feels so safe, so beloved, so fulfilled.

Her parents were separated when Doris was eleven.

The first boy who ever said, "I love you" to Doris was a druggist's son, quite worldly, and from his father's store he was able to get Valentines at a wholesale rate. So he sent her fourteen at once. But instead of overwhelming her with romance, it embarrassed her. She much preferred another boy (her brother's friend) because he was hard to get. In fact he ignored her, and she was always asking her brother to invite him over, to play. But she dropped him for the older brother of one of her other playmates, with whom she did her first professional acting.

To her he was just one of the kids on the block but his brother remains in her memory as a man of the world. He was a "heavy spender," the type who would pay twenty-five cents to park his Ford in a garage, when if he'd parked free in the street they would only have had to walk eight blocks to the show where they were going.

Her next crush was a dance-hall bandleader, who ignored her, even though she ogled him nightly for four weeks and thought how wonderful it would be to be his wife. Then she fell for the trombone player in Barney Rapp's band, on their very first date together, but two weeks later, he was transferred to another band—and she, all unknowingly, as the singer with Barney—was on the personal road to success.

"I was sixteen," she said, "and I knew nothing about life or love or people. I was working with Barney, who was wonderful to me, and I was doing what I'd dreamed of doing. Everybody who has ever read a line about me knows how Barney dropped off that German surname of mine and borrowed my professional surname from the song 'Day After Day'."

She was such a success that she went from Barney Rapp's band, which was a local Cincinnati one, to Bob Crosby, and then to Les Brown, with whose musical backgrounding she made her record of "Sentimental Journey" which sold a million pressings and which really put her across. That professional side of her life is a very open book.

And that story of the automobile accident in which she was involved when she was sixteen has been often printed. One moment, she was a laughing sixteen-year-old, out for a gay and casual evening with another girl and two boys, and the next moment, a train had plowed into the sedan in which they were traveling, and she had become a girl who might never walk again, let alone dance.

That left a mark on Doris, of course, because of her long recuperation, because of her fears and then her hopes, just as her parents' separation left its mark on her.

She was nineteen at the time of her first marriage and the boy was a couple of years older. He was charming and handsome and to herself, she said, "This, this is it." She gave up her singing without so much as a thought. The road had been fun, the applause had been fun. But it wasn't a thing true and deep and real, as love was. She wanted a home and children. She intended to be the best wife in

the world. She believed in love everlasting, shared and given, freely and without stint.

Soon after, Doris knew she had made a mistake. Doris was not a religious girl then as she is today. She was just a romantic child, who loved songs and laughter and life and people. She did not read her Bible daily, as she does now. Yet after the realization of her mistake she thanked God, sincerely and devoutly, when less than three months later, she found that she was pregnant. She believed that the coming of a baby must make everything all right.

Terry was born, and today she says, her voice deep with feeling, "Now I can say thank God that I had my baby. Because of him my whole life took on new meaning."

The moment Doris felt that her baby was old enough to travel safely was the moment she went back to Cincinnati and applied at Station WLW for the sustaining job. She had just money enough for their train fare. She wasn't sure that she could sing any longer, and it did not enter into her head to ask for alimony.

But so natural and outstanding was her talent that Doris made that $64 minus taxes for one week only. She auditioned for everything that came in the station's direction, and before the month was over she was earning $300 a week. It meant she was working, sometimes, ten hours a day. But it also meant that Mom was back with her, looking after Terry, cooking those wonderful meals, making a home for the three of them.

Before the end of the second month the bandleaders were again beating a path to the door of their little flat.

SHE signed up, finally, with Les Brown. It meant the road again but she refused to be separated from Terry or Mom. She spent every minute that she wasn't actually working behind a microphone with Terry in their various hotel rooms. She was a perfect mother, a wonderful singer, the ideal canary to the boys in the band. And presently Terry was lisping "Dodo" at sight of her, the nickname which is now her favorite title.

Yet she was only just past twenty-two, with her clear white skin, her natural health and vitality, golden hair, and blue eyes that drew men for miles around.

So, inevitably, she fell in love again, against her wish, against her intention. But nevertheless in love again, deeply, idealistically, dreamily. And so she was wed once more.

He was a musician and a dreamer, even as she. Once again Doris gave up her career, to give her marriage every chance. So they moved with Terry to California, because Hollywood seemed to offer greater opportunity. Then when they couldn't find a house to rent or buy, because of the housing shortage, they bought a trailer.

Only work was not plentiful in Hollywood as her husband had believed. Finally they agreed that Doris might take a temporary sustaining job at CBS.

Two weeks later the offer from the "Little Club" in Manhattan came in, and the salary was colossal. "But I can't leave you," Doris told her husband. "I won't."

"You should go, Dodo," he said. "The offer is too good to resist. You'll be a big hit and you'll only be gone four weeks."

Doris had to admit, their finances being what they were, that that made sense. So she wired Mom to come and look after Terry in New York.

The "Little Club" was a very swank spot with a very swank Manhattan audience. The winter night she was to open she was a very unhappy girl. Her career was going fine but her marriage was definitely over.


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She had signed a contract for four weeks with options for more. That night before she opened she told the management she wanted out at the earliest possible moment. The bosses tried to talk her out of leaving, begged her to stay on, but at this point her career was farthest from her mind. She had lost ten pounds in the four weeks, and cried, through her songs.

A MONTH later, Doris stepped off the train in Pasadena and went to Hollywood's Roosevelt Hotel.

Shortly after, her agent called about a Warner Brothers' test and had high hopes for a contract.

Two days later, she was making that test at Warners. The acting didn't bother her because her mind wasn't on it. But when they asked her to sing "Embraceable You" she almost couldn't get through it.

The next day when, miraculously, she was offered a seven-year contract it was the turning point for her and she knew it. "I never had any wish to be a movie star," Doris said. "I just wanted to be an average girl with an average home and husband and children." But she wasn't average, ever, for she always had her talent, her charm, and more important, strength that let her rise over the blows that would have conquered many girls.

She signed the contract, and moved out of the expensive Roosevelt to the less expensive Plaza so she could have Terry and Mom with her that much sooner.

She worked and she slept. She ate and she played records. Then she worked and slept some more. She was grateful to Jack Carson for helping her through scenes. She was grateful to Director Mike Curtiz and to the hairdressers and the dressmakers and the make-up artists. She had one ideal in mind now, to get a home for the three of them. She grew too weary, as the weeks went by, to be aware of her loneliness. Then, too lonely to be aware of anything else. Her heart was stone within her. Yet something came through in her voice, deepening it, sweetening it, as she thought of other lonely girls.

After "Romance on the High Seas" she did "My Dream Is Yours" and a couple of others. Terry and Mom arrived and she was happy again. Business details began to swamp her, so she consulted her business agents often, but barely noticed one of them, a tall man named Marty Melcher.

But she was depending upon Marty Melcher's advice and wisdom more and more. For the first time in years, she was carefree. She became aware of the sunshine flooding Hollywood Boulevard, and how warm and pleasant it was.

Right after that, she purchased Martha Raye's little white house in The Valley. It was full of mirrors, so that, as Doris said, "you came into a room and saw yourself with forty legs." They tore the mirrors out, filled the rooms with lovely early American antiques.

Marty Melcher began to call. She didn't know she was falling in love with him. She only knew how much she liked him. She was deeply interested in religion and she discussed it with him. She discussed her career with him, and Terry and his problem. Talk. Talk. They talked constantly, eternally. And Marty fixed anything in the house, from broken window panes to screen doors. "Marty wooed me with a hammer in one hand and a paintbrush in the other," Doris says.

The months went by, eighteen of them. Terry took his problems to Marty. Her mother took her problems to Marty. And it gradually came over Doris that none of them could get along without him, that he smoothed out life for all of them, without ever demanding anything for himself, without ever intruding.

She was not really aware that they were engaged until they set their wedding date for her birthday, last April 3rd. Terry was delighted. On their way to get their license, Doris stopped and got curtain material for the kitchen windows. On their honeymoon, which her mother insisted they take, they spent their bridal night calling Terry, and headed for home the next day knowing how foolish they were ever to have left.

There is not one moment of artificial excitement in their white Valley home. Their best friends are the quiet ones of Hollywood.

Today, the most popular star in the motion picture industry, Doris is also the friendliest and the realest human being. She loves to talk to people, not the grand ones, but the simple ones like the postman and the Good Humor Man.

And she is simple in the way that a great piece of sculpture or a great strain of music is simple. Which is as it should be, because the way she has conquered her own life is an art, really.

She looks at you from her lovely shining eyes and says, "Some people learn easily, but apparently I had to learn from experience. I had to grow up through emotion, and know what it is to be lonely, and afraid and heartbroken. But today I count my blessings and fully realize how wonderful life is. God intends it to be that way."

THE END



**PHOTOPLAY'S** Gold Medal Girl, Doris Day, with her mother, Mrs. William Kappelhoff, who always understood about Doris's nightmares—and her wanting to be a singer

## Shadow Stage

(*Continued from page 32*)

everything you can think of. The "brains" behind all this bushwhacking is Lon Chaney, a power-mad cripple. Lawrence Tierney and Bill Holmes are his henchmen and Myrna Dell his hard-boiled daughter. Wayne Morris and Dorothy Malone round out a fair-to-middlin' cast.

Your Reviewer Says: Back in them days they shore whooped it up.

**Program Notes:** *Dorothy Malone, who lives with her parents in Burbank, was scarcely able to make it home after a hard day's wear and tear on the back lot location site . . . John Ireland has had a run of outdoor epics and couldn't be happier. His stepchildren (John is married to Joanne Dru, Dick Haymes's ex-wife) wanted to know how many Indians he shot each day. No Indians—no interest . . . Wayne Morris, whose Navy record is one of the best, has made too few pictures since his return from overseas. He hopes this role won't cast him on the villain side in the future.*

### ✓✓½ (F) The African Queen (U.A.)

AN adventure story—exciting, odd and completely off the beaten path. A story of love, too, between a man and woman who find themselves aboard a frail river craft, *The African Queen.* Katharine Hepburn, gaunt and forceful, plays the sister of missionary Robert Morley. When the Germans (the year is 1914 in German East Africa) burn out the village and abduct the natives, Morley dies of shock. Mine worker Humphrey Bogart takes Miss Hepburn aboard his old "coffee grinder" craft. The two, alone, set out to evade the Germans. But Miss Hepburn has an idea—they'll build and attach torpedoes to their boat and, braving raging rapids and open fire from a German fort, blow up the German gun boat. They fall in love as they go. Their hardships and determination contrast with the beauty of Africa.

Your Reviewer Says: A terrific movie; see it.

**Program Notes:** *Katharine Hepburn, Bogie and producer Sam Spiegel received no salary for the efforts in this picture. Each tossed in their talents for a three-way on the returns . . . Lauren Bacall accompanied Bogie, washed all their clothes herself while in the jungle and for four days administered aid to a sick unit that came down with a mysterious jungle ailment.*

## Best Pictures of the Month

*The African Queen*
*I'll See You in My Dreams*
*Death of a Salesman*
*The Greatest Show on Earth*
*Just This Once*

## Best Performances of the Month

*Betty Hutton, Charlton Heston, Cornel Wilde, Jimmy Stewart, Gloria Grahame in "The Greatest Show on Earth"*

*Doris Day, Danny Thomas in "I'll See You in My Dreams"*

*Fredric March in "Death of a Salesman"*

*Katharine Hepburn, Humphrey Bogart in "The African Queen"*

*Stewart Granger in "The Wild North"*


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# Wolf Calls

(*Continued from page* 61)

A couple of his night-club companions have told me he spent most of *their* time talking about himself or his career. Kirk was such a humble fellow when he first came to Hollywood. Now he struts around any spot as if he owned the place! Basically he's a nice guy, though—and should know better.

Jimmy Stewart, for all his shyness, had plenty of charm for plenty of girls before he gave up bachelorhood. One of Jimmy's pre-wedding dates told me, "He is so gentle, so easy going, so seemingly unwolfish that you're in love with him before you know it." Jimmy first met Gloria McLean at a party. But he ran into her at at least four more before he got his first date by stammering, "How about going to the *next* party with me?"

Ed Tierney loves to call gals and pretend he's some big star. He does a wonderful voice imitation of Farley Granger—and also of brother Scott Brady. He's tied up many a gal for a date that way. However, when they find it's a gag—they're not disappointed usually to learn it's Ed, who does okay on his own.

RORY CALHOUN, before he wed beauteous Lita Baron, used to pull a "line" that drove some sit-by-the-phone girls crazy! He had a habit of calling and saying, "I've just been lying around the house here—thinking of you. I wanted to talk to you—etc., etc." Then he'd talk for at least twenty minutes during which the girl of course was panting to hear that, "What are you doing tomorrow night?" routine. But she almost never got it from Rory! He'd use this routine with perhaps one girl—sometimes several—for weeks on end! And always he ended his calls with, "Well, it's been wonderful talking to you—I'll call you real soon." Most of them are still waiting for *that* call! Some girls who did catch up with Rory—or vice versa—in their premarital eves were Jeanne Crain, Lana Turner, Beverly Tyler and Corinne Calvet. These he actually took out!

Dan Dailey, who flits from flower to flower lately with the varied choice of a bee, usually gives out with this, or a reasonable facsimile: "I'm just crazy about you. I could *really* go for you—fall in love, I mean. But I have my career to think of—and—well, I don't want to get hurt." This line, while it's been done before, is guaranteed to arouse the interest of most wide-eyed, starry-eyed types. It makes a girl feel "dangerous," venturesome—as though *she*, and she alone, might be the one to penetrate the core of protection that Dan hopes to keep around himself. However, Jane Nigh, Ann Miller and scads of other Dailey dates, could tell you how sweet he is on a date—how he flatters his partner of the evening, really makes her feel like a queen.

A slant used by at least one famous star goes like this: "You remind me of someone I was once in love with—" and then this wolf (and others who use similar tactics) stares alternately at the girl and off into space! This is not only confusing but very interesting to the more dopey dolls. If they believe the "line," it challenges them to live up to what the guy thought he loved so much in the "someone" he was talking about—if there was anyone. If his date is more hep, she's much more likely to resent that line and wonder out loud what's wrong with her—and why doesn't he start living in the present instead of the past???!!

George Raft was quite sincere when he pulled this line on someone I know. He phoned and said, "You're different—not like all those gals who have to be seen in a night club every five minutes. How about a nice, quiet dinner in some out-of-the-way place?" The cutie in question was delighted, flattered too that George wanted to be alone with her. But the next day she found out that the reason Georgie-Porgie wanted to dine in a "nice, quiet place" was because he was going steady with another girl!

Also in Hollywood there's the "name-dropper" type, who hands out this line—and it never varies: "Let's have dinner tomorrow night, I've invited Lady Godiva and the President of Inter-family Pictures to join us—I'm sure you won't mind, etc., etc." The girl on the other end of the wire is usually very impressed with the "guests"—if not with the caller. *But* the distinguished guests, or the producer who might give her a job, or the big star she *really* wanted to meet, is *always* unable to join them at the last minute! So she's stuck with the guy who baited his "line" with big names. (Vera-Ellen and Martha Vickers could tell you about *one* such line-puller.)

A girl who likes her name in the papers or likes her man bizarre and uninhibited, can't miss on a date with Marlon Brando. Marlon uses stunts, freak costumes, brawn and brain. Some say he hands out much of the nonsense that gets into print, merely for his own personal publicity gain—and I don't doubt it. But he can be very considerate too. When he heard (indirectly) that Judy Clarke was moving and had no one to help her, he showed up at her place with a rented trailer attached to his car. Before the day was over he'd moved Judy, her mother, their furniture, clothes, dog and cat to another apartment. Then he invited Judy to go to dinner and the fights. She accepted. But when he picked her up for dinner he hadn't even bothered to change from his levis.

THERE are the stags (one top male star in particular) who say something like, "You certainly impress me as a cold—yes, a very cold person." This, he figures, will result in the doll (even if she *is* an iceberg) immediately attempting to prove she's a walking fire-bomb! If the girl is actually attracted to the guy, that line naturally precipitates matters. If not, her answer is "So what?"

Steve Cochran, an ex-married man, boasts that he doesn't believe in the tactics used by most would-be "great lovers" on the prowl. Steve likes to invite a girl to his home and to cook a good dinner for her—or better yet, have her cook a good dinner for him. He makes no effort to disguise his amorous intentions.

When Scott Brady takes a girl out, he figures his duties end with pulling out the chair at their table for her to sit upon! He doesn't send flowers, he doesn't send candy. But the girls like Scott's directness, his well-known lack of "line"—his rough treatment of the femmes.

It could be that you who read this are hep to all these lines and wouldn't fall for any of them. But the sad fact remains that many of Hollywood's glamorous girls, because of the town's acute man-shortage, don't choose to be that smart!

Kirk Douglas is in "The Big Trees," "The Big Sky" and "Detective Story," Marlon Brando in "Viva Zapata!" Farley Granger in "I Want You," Scott Brady in "The Model and the Marriage Broker," Steve Cochran in "Lion and the Horse," Jimmy Stewart in "The Bend of the River," Rory Calhoun in "With a Song in My Heart," Dan Dailey in "The Pride of St. Louis," and George Raft in "Hoodlum Empire."

THE END

# Scholarship Contest

(*Continued from page* 55)

assume all the expenses of this trip and put the finalists up at the Playhouse. After the final auditions at which members of the faculty and eminent Hollywood personalities will judge, the runners-up will be taken on a tour of the film capital. They will appear on radio or television programs and they will be interviewed by casting directors of major Hollywood studios.

If you win the 1952 Photoplay Scholarship Contest, undoubtedly, like Virginia McGuire, 1951 winner, you will find the Pasadena Playhouse the most exciting school you ever attended. This school, informal, friendly and inviting, is like a five-ring circus. It opens up every phase of the theatrical world—radio, television, stage and screen. In all theatres of the Pasadena Playhouse, as well as on the main stage, students continuously perform and rehearse, working on lighting, make-up, costumes and sets, all the while producing, directing, writing and acting.

You'll live in one of the cheerful dormitory rooms which you'll share with another girl whose hopes of stardom will be like yours. And you'll be very much like your classmates whether they come from Tallahassee or Tent City—and yet different because you're Photoplay's winner. At times, Photoplay's photographers of the stars will arrive on the campus with cameras, flash bulbs, tripod and staff—to record a Day in Your Life for all the world to see.

In addition to working in stage productions, you may perform on KTTV, the local Pasadena TV station. Or you may be cast in one of the two weekly shows given by the radio department. You may even take to the road with the State Theatre Players, a road company supervised and conducted by the Playhouse. And someday, you may perform at the Playbox Patio Theatre, the pride and joy of Playhouse Director and Founder Gilmor Brown.

DURING all this—the movie studios and agents will be watching and waiting for you to complete your training, anxious to sign the Photoplay winner.

Though there is only one winner, many others forge ahead through this great talent search. For at the local auditions held before radio and TV personalities, theatre critics and drama coaches, many girls find recognition. Some come away with brand new contracts, modeling jobs and careers. The top fifty to one hundred runners-up in this contest are brought to the attention of radio and television producers, agents and directors. Noel Mast of the Honorable Award Group took top honors at the Illinois auditions, was later brought to the attention of NBC's Philip Morris Playhouse and she made her radio debut with Eva Le Gallienne in "The Little Foxes" last December 18th. And the Hollywood Screen Test TV show is culling other runners-up for its show.

For your chance to attend the Pasadena Playhouse, enter the Photoplay Scholarship Contest now. In addition to fame you also win an education. High school graduates receive, on completion of the two-year course, a certificate equal to that given by all accredited Junior Colleges. If you have had two or more years of college, on enrolling at Pasadena, you will be eligible for a Bachelor of Arts degree.

The complete rules are listed on page 94. All contestants eligible to compete in the second, third and fourth stages of the contest will be notified directly through the mails. However, because stories about the contest's progress will appear regularly in this magazine, a trial subscription is offered for your convenience on page 23.





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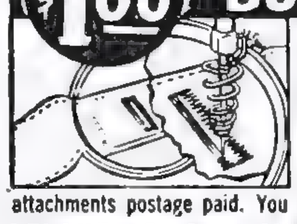
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# RULES

## 1952 PHOTOPLAY SCHOLARSHIP CONTEST

1. Entrants must be young women high school graduates or members of the current graduating high school class and under 25 years of age on June 1, 1952. They must have maintained a grade average of "C" during their last school year. Entrants must reside within the continental limits of the United States. They cannot hold membership cards with any of the following organizations: American Federation of Radio Artists, Television Artists, Actors Equity or the Screen Actors Guild.
2. The contest is composed of four parts:
   a. **To enter**—Fill in enrollment form on page 53 or a reasonable facsimile thereof. Mail this together with the answers to the questionnaire printed below and two candid snapshots of yourself—one close-up of your face, one full-length. This entry must be postmarked no later than April 15th. Those qualified to compete in the next stage of the contest will be notified by May 15th.
   b. **Voice Recordings**—Contestants notified by Photoplay by May 15 will be asked to submit recordings postmarked no later than June 15th. Contestants will be asked to record one of the passages printed in the May Photoplay, together with a passage of their own choosing. The combined length of the two passages should be no longer than four minutes. Contestants who pass the recording stage and qualify for the audition stage will be notified by July 15th.
   c. **Auditions**—Those candidates notified by July 15th will be invited to audition before local boards of judges appointed by Photoplay. These auditions will take place in major cities throughout the country during the weeks of August 1-16. The top contestants at each board will be asked by the board to submit a photostated copy of their high school and college record if any, plus two letters of recommendation from outstanding members of their community. The three national finalists chosen from these auditions will be notified by September 2nd.
   d. **Finals**—Three finalists will be invited to attend the California auditions at Photoplay's expense, during the week of September 14-20. At this time winner will be selected by a board of judges, to be named in the April Photoplay. The winner will be announced in the December Photoplay.
3. All material submitted becomes the property of Macfadden Publications, Inc. and cannot be returned.
4. The decision of the judges is final. In the event of a tie, duplicate prizes will be awarded. This contest is not open to employees of Macfadden Publications, Inc., or to members of their families. This contest is subject to all State and Federal regulations.

# QUESTIONNAIRE

## INSTRUCTIONS

Please type all answers, double-spaced on standard white paper no larger than 8½ x 11 inches. Your name and address must appear in the upper right-hand corner of each page submitted. Print clearly your name and address on the back of each picture submitted. Be sure you have attached all the information requested: pictures, enrollment form, questionnaire. Mail all material to: Photoplay Scholarship Contest, Box 1811, Grand Central Station, New York 17, N. Y.

1. Write in 300 words or less a letter on: Why I want to be an actress. Tell why you think you can act. State your reasons simply. Your letter will be read for content, not literary style.
2. Next to acting, what would you like to do most if training, money or time were not a problem? Be as brief as possible.
3. List all schools attended since grammar school. Give dates, addresses, diplomas or degrees received. Explain any gap between non-consecutive school years telling what you did during that time.
4. List any art, dancing, music or voice lessons you have had and time studied.
5. What school offices have you held? Give titles, length of time you were in office; state your duties.
6. List all honors, medals, awards you have received. Give details.
7. If you have had any theatrical training, state same in detail. List the name of each production you participated in and exactly what you did—act, direct, produce, scenery, costumes, or whatever. List all roles you played. State whether this was a school or outside activity. If outside activity, give details.
8. If you have worked part or full time, tell when, where and what you did.

# Casts of Current Pictures

(*Continued from page 8*)

*I'LL SEE YOU IN MY DREAMS*—Warners: *Grace LeBoy Kahn,* Doris Day; *Gus Kahn,* Danny Thomas; *Walter Donaldson,* Frank Lovejoy; *Gloria Knight,* Patrice Wymore; *Fred Thompson,* James Gleason; *Anna,* Mary Wickes; *Johnny Martin,* Julie Oshins; *Sam Harris,* Jim Backus; *Mrs. LeBoy,* Minna Gombell; *Mr. LeBoy,* Harry Antrim; *Florenz Ziegfeld,* William Forrest; *Bert Van Allstyne,* Dick Simmons; *Irene (age 6),* Bunny Lewbel; *Donald (age 8),* Robert Lyden; *Irene (age 3),* Mimi Gibson; *Donald (age 4),* Christy Olson.

*IT'S A BIG COUNTRY*—M-G-M: *Mrs. Brian Patrick Riordan,* Ethel Barrymore; *Sgt. Maxie Klein,* Keefe Brasselle; *Texas,* Gary Cooper; *Miss Coleman,* Nancy Davis; *Adam Burch,* Van Johnson; *Icarus Xenophon,* Gene Kelly; *Rosa Szabo,* Janet Leigh; *Mrs. Wrenley,* Marjorie Main; *Papa Esposito,* Fredric March; *Mr. Callaghan,* George Murphy; *Professor,* William Powell; *Stefan Szabo,* S. Z. Sakall; *Sexton,* Lewis Stone; *Mr. Stacey,* James Whitmore; *Michael Fisher,* Keenan Wynn; *Secret Service Man,* Leon Ames; *Mama Esposito,* Angela Clarke; *Joseph Esposito,* Bobby Hyatt; *Sam Szabo,* Sharon McManus.

*JAPANESE WAR BRIDE*—20th Century-Fox: *Tae Shimizu,* Shirley Yamaguchi; *Jim Sterling,* Don Taylor; *Art Sterling,* Cameron Mitchell; *Fran Sterling,* Marie Windsor; *Ed Sterling,* James Bell; *Harriet Sterling,* Louise Lorimer; *Eitaro Shimizu,* Philip Ahn; *Emily Shafer,* Sybil Merritt; *Shiro Hasagawa,* Lane Nakano; *Mrs. Milly Shafer,* Kathleen Mulqueen; *Ted Sterling,* Orley Lindgren; *Woody Blacker,* George Wallace; *Emma Hasagawa,* May Takasugi; *Mr. Hasagawa,* William Yokota; *Tae's mother,* Susie Matsumoto; *Kioto,* Weaver Levy; *Man at fish market,* Jerry Fujikawa; *Japanese Servants,* Chieko Sato; Tetsu Komai; *Old Japanese Woman,* Hisa Chiba; *Man at plant,* David March.

*JUST THIS ONCE*—M-G-M: *Lucy Duncan,* Janet Leigh; *Mark MacLene,* Peter Lawford; *Judge Samuel Coulter,* Lewis Stone; *Gertrude Crome,* Marilyn Erskine; *Tom Winters,* Richard Anderson; *Frank Pirosh,* Douglas Fowley; *Mr. Blackwell,* Hanley Stafford; *Jeff Parma,* Henry Slate; *Stanley Worth,* Jerry Hausner; *Herbert Engel,* Benny Rubin; *Adam Backwith,* Charles Watts.

*MODEL AND THE MARRIAGE BROKER, THE*—20th Century-Fox: *Kitty,* Jeanne Crain; *Matt,* Scott Brady; *Mae Swazey,* Thelma Ritter; *Wixted,* Zero Mostel; *Doberman,* Michael O'Shea; *Emmy,* Helen Ford; *Johannson,* Frank Fontaine; *Mrs. Gingras,* Dennie Moore; *Mr. Perry,* John Alexander; *Chancellor,* Jay C. Flippen; *Alice,* Bunny Bishop; *Mrs. Kuschner,* Kathryn Card; *Delia Seaton,* Maude Prickett; *Trudy,* Athalie Daniell; *Joe,* Dennis Ross; *Mr. Kuschner,* Ken Christy; *Ina Kuschner,* Shirley Mills; *Miss Eddy,* Eve March; *Young Clerk,* Tommy Noonan; *Miss Perry,* Jacqueline French; *Miss Perry,* Edna May Wonacott; *Miss Perry,* June Hedin.

*NAVAJO*—Lippert Pictures, Inc.: *Little Son of the Hunter,* Francis Kee Teller; His mother and sisters are his real mother and his sisters, Linda and Eloise Teller. *Grey Singer,* John Mitchell. *Ute interpreter,* Billy Draper.

*ON DANGEROUS GROUND*—RKO: *Mary Malden,* Ida Lupino; *Jim Wilson,* Robert Ryan; *Walter Brent,* Ward Bond; *Bill Daly,* Charles Kemper; *Pete Santos,* Anthony Ross; *Captain Brawley,* Ed Begley; *Carrey,* Ian Wolfe; *Danny Malden,* Sumner Williams; *Lucky,* Gus Schilling; *Willows,* Frank Ferguson; *Myrna,* Cleo Moore; *Mrs. Brent,* Olive Carey; *Bernie,* Richard Irving; *Julie,* Pat Prest.

*SAILOR BEWARE*—Paramount: *Al Crowthers,* Dean Martin; *Melvin Jones,* Jerry Lewis; *Guest Star,* Corinne Calvet; *Hilda,* Marion Marshall; *Lardoski,* Robert Strauss; *Commander Lane,* Leif Erickson; *Mr. Chubby,* Don Wilson; *Blayden,* Vincent Edwards; *Mac,* Skip Homeier; *'Bama,* Dan Barton; *Tiger,* Mike Mahoney; *Ginger,* Mary Treen.

*SHADOW IN THE SKY*—M-G-M: *Burt,* Ralph Meeker; *Betty,* Nancy Davis; *Lou,* James Whitmore; *Stella,* Jean Hagen; *Mrs. Lehner,* Gladys Hurlbut; *The Doctor,* Eduard Franz; *Chris,* Dennis Ross; *Nina,* Nadene Ashdown; *Clayton,* John Lupton; *Doug,* Jonathan Cott.

*WILD NORTH, THE*—M-G-M: *Jules Vincent,* Stewart Granger; *Constable Pedley,* Wendell Corey; *Indian Girl,* Cyd Charisse; *Father Simon,* Morgan Farley; *Callahan,* J. M. Kerrigan; *Brody,* Howard Petrie; *Old Man,* Houseley Stevenson; *Sergeant,* Lewis Martin; *Indian Chief,* John War Eagle, *Ruger,* Ray Teal; *Sloan,* Clancy Cooper.

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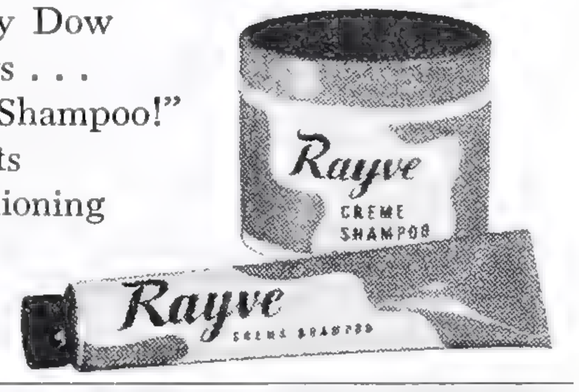
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# In the Name of Love

(*Continued from page* 39)

her eyes wide with sympathy and concern.

"What's the matter, honey?" asked Mario.

"It's from Aunt May. Listen."

Betty's Aunt May lives in McKeesport, near Pittsburgh. With her letter she'd sent some newspaper clippings, showing an infant cradled in the arms of a nurse. Abandoned babies aren't news as a rule. They crop up too often. . . .

ON September 12th, at his usual hour of 6:40 A.M., B. H. Westland had closed the apartment door behind him to go off to work. But the punctual Mr. Westland was late getting there that day, because of something white he saw in the vestibule. Funny, he thought, who'd leave a sheet lying there? Then he stopped dead in his tracks, scalp prickling. Unless he was crazy, that sheet had stirred.

The next moment he was down on his knees, gathering it up, mounting the stairs, calling "Ann, Ann!" with such urgency that his wife flew out of the apartment. "Look!" he gasped. "In the vestibule—"

One glance, and she had the pathetic bundle in her arms. "He's alive, anyway. Come on, let's take him to Martha."

Martha Cowe, their house guest, happened to be a nurse. With hot water bottles, she applied first aid to the chilled little body. "Can't be more than a day old. Get me a blanket. How he ever survived in this thin sheet!"

Ann raced for a blanket. B.H. called the police. By the time they arrived, young Mr. X lay warm in his borrowed nest. The women kissed his head. B.H., looking sheepish, followed suit and went off to work. The baby was sent to the Pittsburgh Hospital.

Even for one day old he was very small. And at first very quiet. But he must have been working up a good head of steam, because suddenly a bellow broke loose, so lusty, so long-drawn-out and purposeful that it seemed to bear no relation to this human scrap, barely snatched from oblivion. Enchanted, the nurse leaned over his crib. "Only once," she informed him, "have I heard a voice more powerful. Hey, brother, you know what they ought to name you? Mario Lanza—"

So that's what they named him. And that's why his story hit the papers. . . .

* * *

Mario listened until Betty finished Aunt May's letter, then came around to look over her shoulder at the baby's picture in the press clippings. "Quite a guy."

"One day old, and left in a vestibule. Makes you sick to your stomach."

"Eh, little Mario," said big Mario. "Keep the chin up."

Most popular movie stars have namesakes the world over; Lanza's no exception. Parents write to him to say, "We hope you don't mind, but we're naming our baby after you." Far from minding, he's touched by the compliment. This baby, however, touched a deeper chord. Nameless except for Mario's name, rejected, it stirred Mario's protective sense and made the child seem in a special way to belong to him.

All day, he carried the clippings around.

Mom and Pop came over. "Look at the baby named after me."

Mom wept. Pop slapped his thigh in delight. One photographer had caught the infant with its mouth wide open, doubtless in a yawn. "He's *singing*," roared Pop.

Colleen appeared, fresh from her nap. Betty showed her the picture. "See the baby named after Daddy?"

After a moment's scrutiny, she lifted soft Italian eyes. "That's *very* lovely." It was said with such earnest approval. "See the baby named after Daddy?" The blonde spaniel took a sniff and licked her hand. "Tenor," she announced, "thinks it's lovely too."

After dinner the Lanzas sat at their TV set, but Mario's mind was elsewhere. "Care if I turn it off, honey? It's that baby. I've been thinking about him all day. There are hundreds of kids in the same spot, and they all need help. Only, not being the Mint, you can't help them all. But I'd like to send five hundred dollars to little Mario. It'll give him something to start with, anyway. And if he's adopted later, fine, they can still put it toward his education. Will that be all right with you?"

"That'll be swell with me," said Betty.

THEY kept baby Mario at the Pittsburgh Hospital for a few days on the chance that he might be claimed. Nobody claimed him. So the Roselia Foundling Home, staffed by the Mother Seton Sisters of Charity, took him in. Nurse Pauline Verdun remarked, "Everyone knows I'm mad about Mario Lanza, but never did I dream of holding him in my arms."

Unlike the original, Mario II is a blue-eyed blond. Since the Lanzas couldn't see him for themselves, Aunt May undertook to act as go-between. Her first glimpse of the baby brought a catch to her throat. He lay there so small and still and uncomplaining, staring out into space, that all you could do was take him and hold him close. Aware of his background, Aunt May of course read into the sober face her own emotions. It was almost as though he knew he'd been belted into a tough world, and might as well learn to take it now as later. "What breaks your heart," she wailed over the phone, "is that he *never* cries. Oh Betty, if I were ten years younger, I'd adopt him myself."

Adoption offers swamped the Roselia Home. Baby-starved people everywhere had read the story, and pleas for little Mario came pouring in. "The only problem," Aunt May wrote, "is to pick the best. Wherever he goes, he'll want for nothing. But oh, my dears, there are so many others. I never wished I had a million dollars till I saw those babies."

There are so many others. It went ringing through Mario's head. Hundreds of kids in the same spot. Only, not being the Mint, you can't help them all.

But you *could* help more than one. "Look, Betty, suppose we start a fund at Roselia. Once little Mario's adopted, he won't need us any more. But there'll always be babies left in vestibules."

"More's the pity. Let's do it, Mario. Let's make it a permanent thing, and contribute each year. Apart from everything else, *we'll* feel a lot better."

The Mario Lanza Fund is now established at Roselia, where baby Mario—waiting for the good Sisters to pick the best possible home for him—continues to thrive. Aunt May reports that he's smiling better now and though still small for his age, he's wise beyond it.

His plight brought home to a couple of warmhearted people the needs of others like him, and they did what they could. None of us can do more. THE END


Colored full page pictures of **LIZ TAYLOR • DALE ROBERTSON**
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# Mr. and Mrs. Darling

(*Continued from page 47*)

corner of the room. "I need help," she confided solemnly. "I can't remember the names of two of the Three Musketeers. The only one I can think of is *D'Artagnan.*"

"He wasn't an original musketeer," Gower murmured. "He was an added attraction. The genuine boys were named *Athos, Porthos,* and *Aramis.* Why?"

The sparkling Miss Belcher lifted the lid from a shoebox which she had been cradling in her arms. Inside, lined up in stage fashion, were three small totem poles made by impaling gum drops on toothpicks. "See? My history project is 'The Three Musketeers.' Aren't they terrific?"

Several years elapsed before the hatchet man again met the gum-drop girl. He had decided to take dancing lessons, so he enrolled at the Ernest Belcher school. Ernest Belcher was Marge's father so she spent a good deal of time around the school . . . that is, when she wasn't serving as model for Walt Disney's *Snow White* or the *Blue Fairy* in "Pinocchio."

Gower's dancing lessons paid off. He won a dance contest at the Ambassador Hotel's Cocoanut Grove, teamed with the contest's feminine winner and went on tour. This combination was slowly building a reputation when Pearl Harbor automatically transferred Gower from a dance floor to the deck of a Coast Guard cutter. He saw transport duty in both the Atlantic and the Pacific. And when at last he returned to Los Angeles to re-activate his dancing muscles, sharpen his timing, and to develop some new routines, he now and then caught fleeting glimpses of the gum-drop kid.

She still lifted one eyebrow when she laughed; she still leaned forward a little when she talked. There was something breathlessly zestful about her. Incidentally, she was very busy. She was on her way east to do another Broadway show. She said she would be seeing him.

THAT'S the way their association progressed for a long time. Like all people in show business, they saw one another at parties occasionally and exchanged Los Angeles gossip. They did not consider it a stubborn prank of Fate that they continued to meet one another under unexpected circumstances. Finally, in the spring of 1947, they decided that they might play the eastern night-club circuit as a team.

Gower was triumphant. When telling his friends about it he emphasized the teaming's importance as a professional break. He said nothing about love because, consciously at least, he wasn't thinking about it. "Marge's a great dancer," he liked to say. "She's stimulating. There isn't a step you can spring on her; she's a master of instant improvisation."

Okay, said the friends, let's see this thistledown wonder.

They saw her dance. Afterward, when Gower had dropped Marge at her hotel, and had joined his buddies, he noted a certain reserve. Finally, someone said, "Look, Gower—so maybe you're in love with the girl. Marry her. But don't dance with her. She has wonderful eyes and a great smile, but, man, she's a butterball."

"She's a feather," countered Gower.

"She's a stack of tennis balls," said someone else. "Lots of spring and bounce, but you need a sylph to go along with a lean and lanky guy like you."

"Well, glad you like my new partner," said Gower, who knows his own mind.

It was a great summer. Wherever Marge and Gower were booked, the clubs were sold out and the owners begged for a hold-over. One owner said, "It isn't that you kids are the greatest dancers in the


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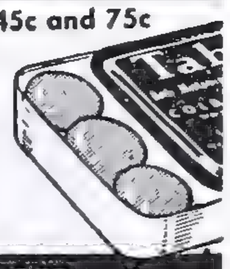
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world—I wouldn't want to put ideas in your heads—it's just that you've got something that people like. All the women cackle over you, saying, 'Aren't they *darling!*' and come back every night for two weeks."

In the fall, Marge was invited to try out for a big part in a new musical. She kept telling Gower how excited she was about the chance. Gower himself had some happy prospects lined up. The day Marge was assured of the part, Gower took her to luncheon to celebrate. "I'm thrilled to death," she said for the tenth time. "What a break. Now, what about you?"

Gower said things were stacking up nicely. From where he sat, the future looked rainbow-bright. There was nothing of the typical movie-musical scene in the situation. No mock bravery. No secret agony over the breaking up of the team. At least, not on Gower's part, it seemed.

Suddenly, Marge broke into tears. From behind a handkerchief she said shakily, "I should be so happy, and I guess I am—but I'll miss you—I'll *never* see you. . ."

"Don't be so upset," said Gower. "Other people in show business work it out and so will we. After all, we're going to be married, you know." Realizing that this was the first time either of them had spoken of marriage, they broke into peals of laughter at thought of this casual approach to a proposal.

AND so they flew to Los Angeles to be married at the home of Gower's aunt, with both families in attendance. The date was October 5, 1947. Immediately after the ceremony, the Champions flew back to New York (Marge had already passed up the part in the musical), and made their triumphant debut as a married team at the Persian Room of the Plaza Hotel. The butterball had slimmed down to a size ten; she was, the critics said, the perfect foil for her broad-shouldered, angular husband.

From The Plaza, the Champions went on tour, winding up at Mocambo in Hollywood where they were besieged by film offers. M-G-M, who had once cast Gower in the "Smoke Gets in Your Eyes" number in "Till the Clouds Roll By," won a contract and put them to work in "Show Boat." By the time you read this, you will be seeing them in their second film, "Lovely to Look at."

In addition to building a family career, the Champions set to work at once to build a substantial life together. Forever is a long time, but one must get started on it with speed. While they were dancing at The Plaza, they took a small flat in New York and furnished it—partly. They bought a mahogany spinet. They fell in love with a pottery pattern made in North Carolina by M. A. Hadley, and they began to amass service for twelve. They operated on a strict budget, so acquisition took time.

One spring they stripped the travel budget and bought tickets on a tramp steamer bound for the Virgin Islands. They were exhausted and determined to acquire a vacation tan. They had scarcely unpacked their bags before they were called back to New York on such short notice that they had to fly. A stopover was made at Puerto Rico, and Marge, the prowler of the family, discovered a chair shop in the airport terminal. "We must have two of those chairs," she told Gower.

"With what?" asked the man with the billfold.

"With what's left of our vacation money, since we have to go home."

"There is much in what you say," agreed her husband.

Each chair consisted of two black mahogany frames laced crosswise with white cord. The cord formed back and seat, which were joined by a pair of bolts and could be dismantled for shipping,

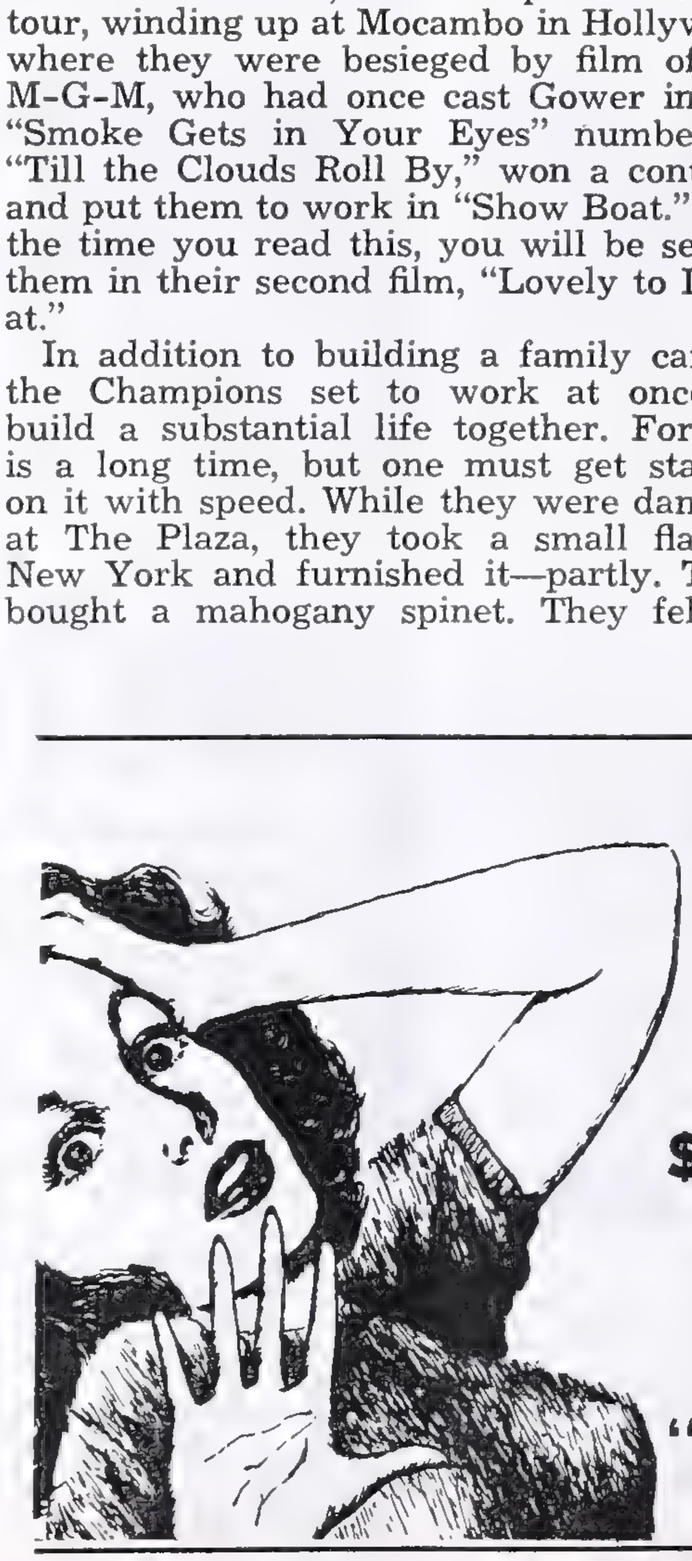
In addition to learning about show-business vacations, the West Indies, and exotic furniture during this period, the Champions were learning a great deal about each other. Take, for instance, Gower's attitude on gift-giving. If he can't afford what he wishes to give, or if he can't locate the precise item, he refuses to compromise on a substitute. On the day before Christmas, 1947, when Gower and Marge had been married less than three months, he explained that he knew exactly what he wanted to give her for Christmas, but he had been unable to find it, so there would be nothing under the Christmas tree for her.

She had purchased the usual socks, shirts, cigarettes, books and recordings for him, but Marge was not dismayed by the non-gift announcement. "When people ask me what you gave me for Christmas, what shall I say?" she inquired placidly.

"Simply say, 'Nothing,' and let the matter drop."

Marge began to twinkle. "Let's watch their faces. Some people won't believe us; others will feel sorry for me and give you a 'That Monster!' gaze. Some will think it's a gag. I can scarcely wait."

In the Champion household the collection of expressions grew as time went on. Came Marge's birthday the following September 2, and Gower still hadn't been able to make contact with his dream gift. Again, the answers to inquirers was "Nothing." The situation was unchanged at Christmas, 1948. But on Christmas, 1949, Gower left a velvet box on Marge's break-

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fast plate. It contained an exquisite gold and enamel reproduction of an antique Florentine bracelet. Inside the ornate medallion clasp a watch was concealed.

Marge was ecstatic. Not until she had worn the watch for several hours did she say to her husband, "Oh dear. Now I won't be able to stop everyone cold by answering 'Nothing' to The Question this year."

The test of a marriage is this: Do the two people involved seem to find more things to laugh about as the days go by?

For instance: Marge has an absent-minded habit of buttoning a sweater of a jacket at whatever point the two sides happen to meet. Nine times out of ten, she is one button to the north so that if she continued to close the garment, she would end with an extra buttonhole.

At first Gower would tell her: "You're buttoned caddywampus. Match up the buttons with buttonholes."

Patiently she would make the correction, but when she changed wardrobe a few hours later, Gower would have to issue his reminder again. Finally he stopped doing it. Instead of mentioning the slip, he would button his own jacket in the same rakish way. Part of the time this produced laughs. Part of the time Marge was totally unconscious of the situation.

A Metro employee, observing the Champions on the way to rehearsal hall one morning, said wonderingly, "Those kids must live on a hill. They always look as if they were buttoned on the slant."

Actually, the Champions do live in one of Los Angeles' imaginative hillside houses. When they signed their Metro contract, they decided that they might as well buy a house in California. "Even though we want to spend part of our time in New York each year," Gower said.

THE Champions set Sunday aside as their house-hunting day, and they took the easy way to search. Over some such delicacy as *Shrimps Antoine* as prepared by Marge, plus crusty French bread and mugs of coffee, they studied "House for Sale" ads.

With red pencil they circled anything that sounded interesting, and in the afternoon they drove to the addresses to investigate. Frequently the advertisement had been more alluring than any house could be. But there came a day when the house waiting for Gower and Marge, proved to be even more enticing than its description.

Because it clung to a wooded hillside, it had a splendid view. Because one entered on the second level where all the living rooms were located, and then descended to a huge, unpartitioned room on the first level, it was ideal.

"We'll turn this into a rehearsal room," Gower said. "We'll install mirrors along that wall—think what that view will be, reflected along the length of this room—and we'll add a cork finish above the hardwood floor."

That done, they sent to New York for possessions stored there: two barrels of dishes, one Toulouse-Lautrec poster, one mahogany spinet for use in the rehearsal room, and two mahogany and cord chairs from Puerto Rico.

They bought two beds and a sofa and set up housekeeping. The two barrels in which the dishes had been packed became end tables.

Marge's prowling around antique stores turned up a pair of wire and wood chairs of the type which used to inhabit ice cream parlors. She and Gower painted them coral to establish the bright accent in a color scheme still to be perfected.

With white paint, Gower improved miles of bricks which had been installed as a retaining wall from street to garage. And then he proudly planted a magnolia tree.

"Pretty," mused Marge. "I wonder if we could have a loquat tree? When I was a little girl, we had one in our back yard. I used to eat the fruit so fast it had no chance to ripen."

"One loquat tree, coming up," said her husband.

He planted a loquat and another magnolia. Then a flowering eucalyptus. Then a European sycamore. Finally there were forty trees on the Champion property and no possible place in which to install one more tree.

"You're through!" chirped Marge.

Gower merely looked frustrated. The following week he planted an entire row of citrus eucalyptus. But he had to plant them on the adjoining property, beyond the safety of his own fence.

"Now he loses sleep for fear someone may buy the lot, just when the trees begin to flourish, and chop them down," Marge told a Metro friend. She did not add that there is a second possibility: Gower is keeping close account of the weekly sum allowed him by his business manager for personal use. There is a light in his eye which suggests that he may purchase the lot himself, to save the trees already installed, and to provide space for building an authentic jungle.

"Next thing you know," predicted a friend who gave Gower a pair of hibiscus bushes for his birthday, "he'll be playing Tarzan in tap shoes."

ASIDE from planting trees and practicing dance routines, the Champions use their spare hours to labor over a fascinating game which could be copied by inquiring minds everywhere. Gower, who perfected it with the aid of two friends, calls it "Analysis" and it is as close to the psychiatrist's couch as most people care to get.

Each player writes a word, title, phrase, or sentence on a slip of paper. The slips are mixed, then each person draws one.

Having acquired a subject, each player writes this at the top of a letter-size page and sets to work, freely writing down everything he can think of pertaining to the subject. For instance, Gower once was given the word "Roses"—a cinch for such associations as "moonlight and," "The war of the," "Sleeping Beauty," and so on. Or, if an incident suggests itself, that should be written as briefly as possible.

Time is called at three minutes and the results are read aloud.

The game was ruined one night by a girl who was given the word, "Death." Her first sentence was, "I can scarcely wait." Her next was, "He is a handsome young man." It scared the Champions into abandoning the game for two weeks.

During that time they returned to their favorite recreation—seeing movies. As they were leaving the theatre one night, after seeing Jean Cocteau's "Beauty and the Beast," they were stopped by a pair of teen-aged fans.

One asked, "Did you enjoy the picture?"

Marge said they certainly did; they had seen it four times.

Responded the fan, "That's nothing. I've seen 'Show Boat' nine times, until I've almost memorized your dance routine. You know, I'd love to have your autographs. I'm ashamed to say that I can't remember your real names. To myself I always call you 'Mr. and Mrs. Darling'."

The Champions think that is the nicest compliment of their career. In happy moments these days, they are likely to call one another "Mr. Darling," or "Mrs. Darling" as the case may be.

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THE END





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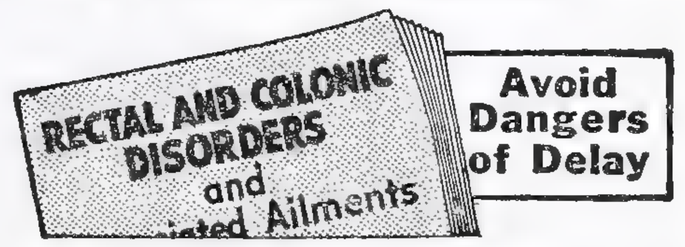
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# Hollywood's Mystery Girl

(*Continued from page* 51)

would not say. A wily fish, she recognizes such sallies as bait and by-passes them with a smile.

What caused Jean to become Hollywood's Mystery Girl is the $64 question. She was no mystery, certainly, when she first came to Hollywood, fresh from Ohio State, after winning a campus popularity contest—the prize of which was a trip to Hollywood and $200. All the mystery began when Jean's first movie took her to the sleepy little Mexican village of Morelia. Only Morelia didn't stay sleepy very long. Lana Turner arrived to visit Ty Power, a bachelor in those days. And Jean also had a visitor. One of the most eligible bachelors in this country landed his plane there. Whereupon the place swarmed with reporters and photographers —and the days of Jean's free give-and-take ended abruptly.

By the time Jean made "Deep Waters," which took her to a little island off the coast of Maine, her private affairs were very private indeed. And for the next two years, during a lull in her career, no one saw much of her.

NOW, for all the mystery that has come to surround this girl, I've always liked the cut of her jib, her green eyes, her straightforward manner and her complete lack of pretense.

She's refreshing in a town where the make-believe of the studios often becomes part of the stars' personalities—until you can't tell where the real individual leaves off and the reel one begins.

"How do you manage to keep your private life your own?" I asked Jean.

"Oh, that isn't hard," she said. "I concentrate on my work. And I don't go to night clubs. My not going out now is probably a violent reaction to what I did in my college days. Then I went all the time—morning, noon and night. College was the most hectic time I ever spent—parties all the time. But out here I've gotten into the habit of avoiding night life, consequently people have come to think of me as a stand-offish kind of person."

"Just the same," I told Jean, coming back to the mystery that surrounds her, "it is considered part of an actress's *duty* to climb into her mink and show up at premieres. Doesn't the studio *demand* that you appear on such occasions?"

"I haven't any mink," she said, "and I've never formed a habit of going to premieres."

I told her, "Other stars tell me they have a dreadful time getting out of premieres and parties and such."

Jean, however, denied she'd had any bad moments.

She's a distant cousin of Welsh heavyweight champion Tommy Farr, but I led with my chin: "Isn't it unusual when a beautiful girl like you goes out with another girl at night? A girl with all your sex appeal doesn't have to do that unless she chooses."

"I don't make a practice of going around at night with girls," Jean said. "We once had a girls' party at the opera. It came about when a few of us, who love opera, confided to one another that we'd love to go, but that the men we knew wouldn't. So, not wanting to spend an evening with escorts, who were escorts on sufferance, we decided to get ourselves some tickets and go.

"It was as simple as that."

She has a way of taking the intrigue out of things as she discusses them.

She likes to dine at home with a few friends, she says. Or, she'll go to a small dinner if she likes the company. *On such occasions she arrives in her black sedan with her chauffeur. He waits outside for her. And she leaves alone.*

Currently Jean has a project which adds to her mystery. She went to see the beautiful rug made by the Dowager Queen Mary of England. "I can make a rug like that," she announced, "and that's what I'll do! Only I'll work into my rug some famous paintings of Renoir, Degas and other artists I like."

Such an undertaking of course demands great ability with petit point. It also means thousands of hours of time. It's scarcely the sort of thing that would interest most girls of twenty-five, much less a single and lovely movie star. It is, in itself, another indication of the recluse Jean is when she is not working in the studio—and which obviously she plans to continue being.

Jean lives presently with Cis Francomb, a grand-aunt who has been a resident of these parts for some twelve years. "Before that," she said, "I lived with another aunt, Melba Doss." Through Melba, whose husband is in the real estate business, Jean has bought property at Laguna; a hard-headed investment against possible lean years. "I bought two duplexes there," she told me, "not on the Cliff Drive which fronts the ocean but up from the main street."

These investments have replaced Jean's previous purchases of a variety of farm animals.

"My mother, who is now on the farm in Canton, Ohio, is getting the wanderlust and I don't want to complicate things for her in case she wants to get out from under it all," Jean explained. "However, I love farm animals and it's hard not to invest when I see a fine one—I'm a real country girl."

MUCH of Jean's independence stems from her early life. Her father died when she was ten and she and her mother ran a tourist camp in order to survive. Her sister Shirley was then only two years old, so Jean helped her mother and took care of Shirley too. It was then she learned that God helps those who help themselves. And she's never forgotten it.

She didn't go off to college with a trunkful of pretty clothes and a generous allowance. She had a primitive little wardrobe compared to what the average college girl considers necessary. And she took a job and worked her way. Since sororities are both clannish and expensive, she never felt she could afford to consider one. She had a small apartment with another girl and school was strictly a matter of business with her.

Once when I admired a gown Jean was wearing, she told me she had made it herself, that she made many of her clothes.

On her first location trip, I remember

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she was a nine days' wonder because she took along a portable sewing machine and made her winter clothes. Also when she got a day off from the set, she visited the public schools: she wanted to compare the Mexican system of teaching with our system. The idea of being a schoolmarm was still in her blood. She had interrupted a Normal course to become an actress.

"If I'm a flop as an actress, I can always go back to teaching," she used to say in those days. And she meant it.

However, she talks about going back to teaching no more!

She's finishing her second starring picture. Her first, "Anne of the Indies," she fought for.

"It took a lot of fortitude to go after a big part," she told me. "If I am a flop, I thought—and a woman pirate is a difficult role to play because women in the audience won't be able to create any identity with her—then I have brought about my own downfall.

"However if you sit back and let life pass you by, you have only yourself to blame if you are overlooked."

Following *Anne*, which came off so well that Jean was given her choice of several starring roles, she selected the part of a girl who is lost in the swamps with her father and lives there for seven years under most primitive conditions. No sophisticate herself, she prefers roles in which the basic human traits are stressed.

Jean admits she is a jack-of-all-trades. "Every country girl is," she says. "I can lay bricks and fix plumbing. In the country you can't always get help in a hurry, so you learn to do a lot of things for yourself. I love to remake furniture too—take off the paint or the varnish and clean it right down to the wood and start from there. It rests me to work with my hands."

She's happy to be twenty-five years old now. "Because," she says, "I'm getting closer to thirty-five. I feel I'll start to live at that age."

"And stop being a mystery girl?" I inquired, remembering the quiet, retiring life she lives with no sign of any beau in spite of that hunk of an emerald on the right finger, with never a mention of that eligible bachelor who landed his plane at Morelia before the iron curtain descended on her life.

Jean smiled. "I don't think I'm a mystery girl at all. Whatever gave you that impression?"

THE END


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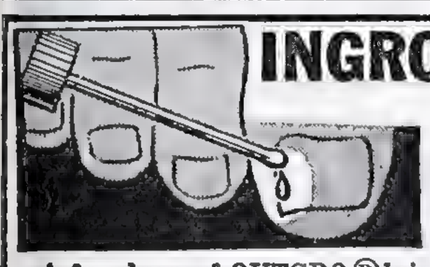


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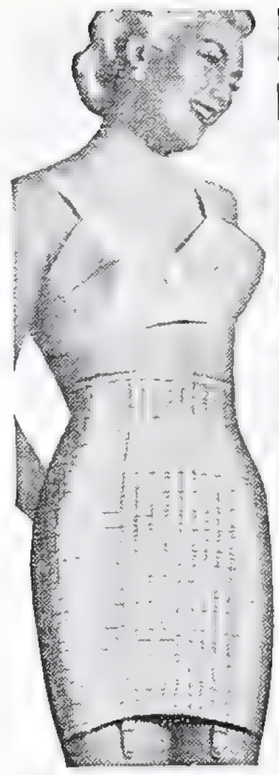


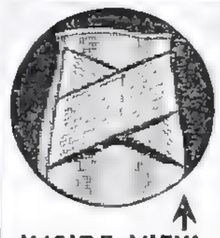
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# If You Want to Be Charming

(*Continued from page 73*)

copying another girl's personality will make you more charming? Do you think that Elizabeth Taylor, whose best friends when she was your age were her horse and her dogs, grew up to be the heartbreaker she is by copying, say, Lana Turner? No, you must be yourself—we all must—to project any personality at all. Think hard about yourself, ask yourself, "What am I really like?" then act like yourself.

### Have Brains—But Hide 'Em

Rosalyn has another boy problem.

"I go out occasionally and often attend parties, but I always seem to feel that the boys aren't intelligent enough. Don't get me wrong. I'm no genius, but still I always feel that I could meet someone better and for that reason I usually don't care to go out with boys."

Now look, Rosalyn, before I scold you just a little. You have a point—it is true that during the teen years girls do mature faster than boys; they find it easier to be comfortable with the opposite sex, and socially gracious. But it is decidedly *ungracious* to feel and act superior to your friends, and it is unlikely that you will ever find "someone better" if you are incapable of being warm and sympathetic to the boys now at hand. You may indeed have superior intelligence (although the psychologists say this conviction sometimes masks a deep feeling of *inferiority*). If you have, then you owe it to your friends to make their social times more interesting and invigorating.

I have a friend, a beautiful and very popular girl who is a Phi Beta Kappa. She would kill me if I told you her name—she doesn't want to scare people away with a reputation for "brains." But don't think for a minute that in concealing them she wastes them. Her parties are the gayest in town, sparkling with good talk and original ideas. She loves people—even "inferior" people and they love her right back. Try it, Hon.

### Time for a Switch

Poor Suzanne complains that she "can talk to almost any boy except the one I like most." We all have had some experience with that feeling—when our emotions are involved, our tongues get all twisted. But, Suzanne, remember he probably likes you most, too. And he wants to get to know you better, so give him a chance.

Karen has to give herself a chance. She writes that she goes to her school dances with her two best girl friends who are awfully popular, and then goes upstairs to sit in the balcony to watch all the fun. "I'm afraid to go down," she says. But will *he* come up? There are mighty few Romeos these days who will climb all the way to a balcony to ask a girl to dance.

All of us shy people—and I am shy at large parties, too, believe it or not—had better stop worrying about "what people will think about me." Switch to thinking about people—*other* people—and life will be much less difficult, and Big Nights much more fun.

We all have our own unique problems in learning how to get along with people, and particularly with boys—especially The Boy.

But there are some rules all of us can remember with profit. We can do all the ladylike things we know how to do, in our manner of dress and conversation and appearance. We can make ourselves extremely feminine and always look clean and scrubbed. We can read a lot so we will have lots of subjects to discuss. And we


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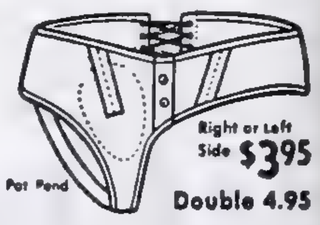
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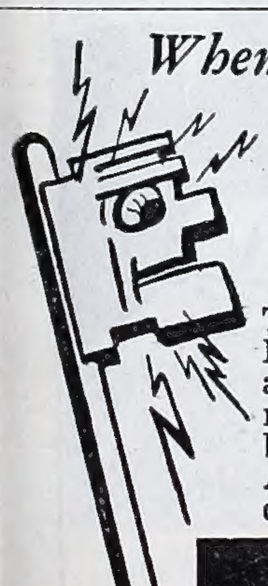
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can remember always to talk to other people about the things *they* are interested in. These are positive rules for popularity.

### Tall, Handsome—and Unhappy

Have been hearing tales of woe from a lot of you tall girls, too, and you're getting pretty sick of being taller than all of your girl friends and most of your boy friends, and sick to death of the perennial crack which for some obscure reason the crackers seem to think is original: "How is the weather up there?"

Mary, who is five feet, nine inches tall, says she used to be proud of her height. She felt tall girls could wear clothes with more style than shorter girls, and right she is—or was! Mary says she is so disgusted with the cracks, she feels such a freak, that she is about to throw away all of her nice high-heeled shoes in favor of sloppy flatties, and go into a permanent slump, *emotional* and *physical*.

Mary, don't do it.

Your original pride in your stature was healthy and good. And remember that tall girls can make good in a lot of pretty competitive fields—think of the models—very few of the professionals are shorter than you. And don't forget the exciting story of the new star, Beverly Michaels. She was a sensation in her first film, "Pickup," and now has a fat contract. Not an eligible bachelor in Hollywood but who would like to take her out.

The weather "up there" is just fine. And Beverly is over six feet tall.

### For Girls Only

If any men are still with us, they will please go away now, for this is going to be girl talk.

We're going to talk about bosoms.

If the mail this column gets is any indication, the Number One beauty problem plaguing American women is The Bosom, or rather the lack of same.

This makes me a little cross at my home town of Hollywood because I think the movies are more to blame than anything for the prevailing misconception and it *is* a misconception—that if a girl doesn't have a top as impressive as Jane Russell's, she's a discredit to her sex and completely unlovable.

A lovely breast is one of the great feminine assets, of course, but, in my opinion, bulk is not the measuring stick for loveliness in this department.

If you "don't have anything," however, I grant you have a problem. And you're right to want to do something about it.

There are things to do, exercise-wise.

Swimming, of course, is the best all-around exercise for building up the bosom—particularly the breast stroke. The Powers models have a very good exercise that you can do at home.

Cross your wrists and grasp the upper side of your forearms midway between the elbows and the wrists. Now, raise your arms to shoulder level. Grip hard and push your hands toward your elbows. (Don't let your hands slide upward!) Hold for a count of five, release your grip and repeat.

The inventor of this exercise says that if you perform it properly you will feel a very definite pull in your chest muscles. Try to strengthen this pull every time you do the exercise. Twenty times a day is enough for a start, but increase gradually to as much as 100 a day.

In the meantime, until the results of your persistence begin to show, give in and buy a pair of "falsies"—you'll look better, you'll *feel* prettier and more feminine. And who's going to know?

THE END


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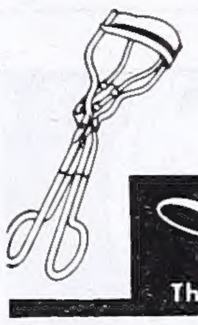
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YOUR PHOTOPLAY

# Photo-Plays



*Being in demand for pictures is all very well, but after finishing his fourth in a row, "Family Secret," John Derek was worn out! Patti, his wife, deciding he needed something to take his mind off his work, suggested a new hobby*



*John thought of his painting. But that didn't seem to fill the bill. Then, one day, he dropped in at the local hothouse for flowers. And . . .*



*. . . became fascinated by the florist's talk of plants. This was it, he decided. When he arrived home, he looked as if he was ready to start a greenhouse himself. And he was!*



*At first Patti was pleased. But, as time went by, she began to have her doubts. She never could get John away from the plant shed he'd built—even at mealtimes! As for doing . . .*




*. . . any work around the house, John was just never available. Then, one freezing winter night, Patti woke up, shivering. She couldn't understand it. Suddenly, she knew what had . . .*



*. . . happened. Throwing on a robe, she dashed downstairs and out to the shed. There, sure enough, was John—tenderly draping his beloved young plants—with her electric blanket!*



Modess .... *because*

# Why did you change to Camels, MAUREEN O'HARA?

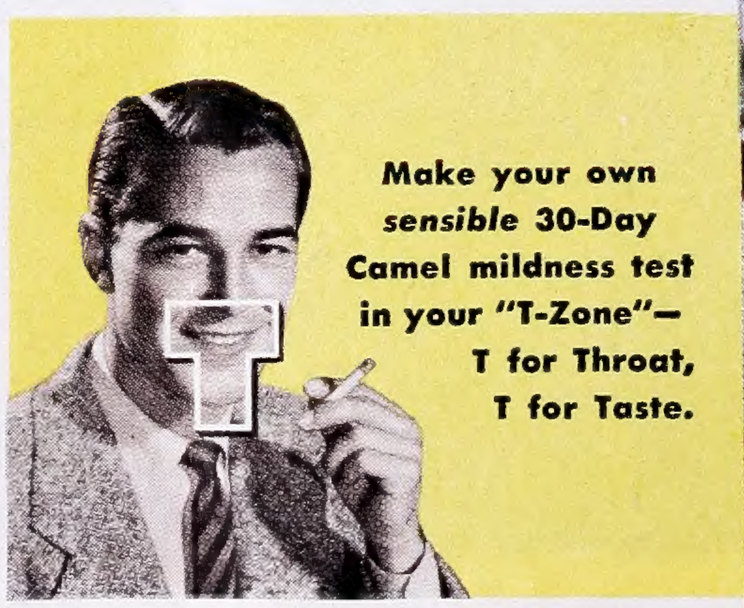



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